CINEMATIC DESIGN

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By
LEONARD HACKER

With Twelve Illustrations in Black and White
and One in Color

By
CONSTANCE HACKER

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To

F. W. MURNAU

The First Cinema Artist
To Realize the Motion Camera
As an Independent Aesthetic Instrument
Free of Literal Word and Speech
and
Whose Creations
"The Last Laugh" "Faust" "Sunrise" and "Tabu"
Retain and Blend the Qualities
of
Old Masters
In a New and Living Art

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THE PREFACE

THE PREFACE

THE subject of motion pictures is a vast uncharted area and the compass of achievement points in many directions. The purpose of this little book is to outline in a general way the place of the cinema in the world of arts and the direction that must be followed in order to establish itself among them. Art is a lifetime study and cannot be covered adequately in any single volume, so that chapters on the handling of the camera have been omitted in order to avoid confusion and attention directed to its aesthetic use. Much has been written for and against cinematic art but not until now has it been possible to draw any definite conclusion.

The advent of the talking picture has left the silent film entirely in the hands of amateur cinematographers from whose ranks will come the cinema artists of the future. Whereas the purpose of the professional film is to furnish cheap entertainment for the masses, the amateur will devote his attention to the development of cinematics as a highly original art form, eventually finding a market for small audiences of more cultured tastes. The cinema was just beginning to find itself as an art medium when the talking film caused professionals to turn all their at-

tention to a new technique that is a combination of the speaking stage with the wider scope of the motion picture. This new form of entertainment will be swallowed by the mass of entertainment seekers as avidly as the dime novels but leaves those of more cultured tastes unsatisfied. Regardless of the future development of the talking film it is evident that it never can become a true art in the sense that Rembrandt paintings are true art. Dialogue is degrading to a medium whose main purpose is pictorial expression. Of course it has its place in record films preserving the voices of famous personages and the sounds of famous events. There is no doubt that it makes such films priceless. In the newsreel voice and sound is an advantage in heightening the effect of actuality, but in the art film, where the personification of various mental states and moods is desired, the use of dialogue is a detriment to aesthetic expression. As a means for musical synchronization the sound process is excellent, the music remaining with the film as long as it lasts and matching perfectly with the action on the screen.

Pantomime, the inverse of speech, is always the greater art. Even on the stage it will be found that the most effective moments are those in which silence prevails, in which the gesture of a hand or other movement conveys the entire meaning of the moment. Silence is more eloquent than words but at the same time is more difficult of accomplishment. Producers have no doubt turned toward the talking film in order to meet the popular demand for novelty, but

even then it is doubtful if they could have carried on any further with the silent film. The mass production methods of studios are not conducive to artistic expression which is usually the sole work of an individual or small group of artists. In such films as "Chang" "Moana" "The Last Laugh" "The End of St. Petersburg" and others the professional screen reached a level of perfection while still trying to keep within the boundaries of popular taste. These films possessed elements that the mass of entertainment seekers could not see so that they resulted in financial failures. These films were produced by individuals or directors who were allowed to work out their own ideas unhampered by the demands of routine studio methods.

This means that the true art of the motion picture, the art of composition in motion, of shifting patterns of light and shade remains entirely in the hands of amateur cinematographers. In fact it is not too radical to predict that in the not too distant future art films will be made of such quality and with such a degree of perfection that they will be treasured and regarded with the same high esteem as the finest of the old masters. The unlimited advantages of composition in motion is proof enough of the dazzling possibilities inherent in cinematic art. That so much banality exists is not the fault of the medium itself but of those who distort it for purposes of cheap entertainment. Not that this entertainment does not have its place. Indeed, no medium can tell a story as effectively as the motion picture, and stories

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will always interest the mass of entertainment seekers, but there are those who have outgrown interest in mere stories and stereotyped plots and prefer films in which chief emphasis is laid upon moving photography and cinematics as a story in themselves, requiring but a simple significant theme or thread to base the scenes upon. Since the medium is capable of expressing our finest thoughts it is only logical that our cameras should be turned in that direction. Just as the amateurs in still photography do the finest work of which their medium is capable so will the amateur cinema artist produce the finest moving pictures of the future. The tools have been perfected to a remarkable degree. It only remains to use them properly.

Simplicity will be the keynote of amateur films. Instead of concentrating on expensive settings the amateur will utilize instead all those innate qualities within the camera itself. Many ingenious effects can be obtained without much expense and most of them can be secured without any expense at all other than that of the film. Intelligence and ingenuity will replace expensive equipment and the results will be more artistic and pleasing. Much can be learned through professional films regarding technical uses because they possess the money and equipment necessary to produce them, but the subject matter of these films will be strictly avoided. These effects can be applied by the amateur in his own work and in many cases can be improved upon. The talking film, for the most part, has changed the entire technique of

professional films so that it will be necessary for the amateur to originate his own. The finest silent films that have been made must be preserved and made available for amateur study.

In professional films banal or morbid themes usually outweigh any cinematic values that they might possess. Such unhealthy tendencies reveal evident lack of taste in choosing subjects. True art must exude happiness and refreshing viewpoints and must contain the quality of permanency, always old yet ever new. Professional films are far removed from this. Each season brings an avalanche of types —gang pictures, war pictures, mysteries and other nonsense that is supposed to deal with the "drama" in human lives. The nearer we approach the actuality of everyday experience as is done at present so does imagination disappear. The idea is not to depict life as it is but as it should be. Thus, in the cinema, beauty will become the only reality, and not the distorted views that are the result of minds that have stopped thinking in the wrong places. How much better will be the natural ballet of natural things in which man and nature play their parts side by side, all an essential part of the cosmos, moving in one great symphony.

Since the cinema artist has the entire world to choose from it is necessary that he acquire a knowledge and appreciation of everything. He cannot be a one-sided individual. The cinematographer must be an artist, scientist, psychologist, philosopher, musician and poet, to mention but a few requisites,

of thought insists that the eye sees things with greater fidelity than the lens and permits the artist to record a subject as he feels it. This of course is a fallacy. It is true that the painter can change forms and mix colors to suit his taste but more often than not he fails to see straight even if he is capable of recording a mood. The atrocious examples of "self expression" that represent the present trend in modern painting are proof that art that distorts nature is not true art. No one will deny that drawing a lemon to resemble a pineapple, or painting a mountain that conveys all the inspiring qualities of a mud pie, is not the purpose of true art. The moods of the "artists" who paint these things are not happy ones. The camera, on the other hand, has no moods and consequently records the forms of things with fidelity, with a precision that is not possible with a brush. An orange remains an orange and not a splotch of paint on canvas. Because he employs mechanical means in no way prevents the photographer from selecting beautiful compositions and expressing them according to his moods. By means of light and shade a scene can reveal an artist's intention without distorting the forms of things so that far more effective results can be secured in photography than in painting. Furthermore, the camera is not limited to recording the natural things as we see them. It is just as efficient in presenting any abstract ideas that the photographer can conjure up. In creating these novel compositions the photographer employs synthetic means and does not insult the intelligence of the beholder by trying to

make him believe a thing is what it is not by distorting nature. The beauty in Rembrandt paintings, for example, lies in this very adherence to form, effects being gained by means of light and shade. The inability of modern painters to obtain such fidelity to form causes them to turn their attention to the expression of moods that can never be understood by anyone but themselves, if at all.

Every art has its limitations, but the motion picture combines within it more advantages than any other medium of expression. The truest art is the art of precision and precision is the quality that photography possesses. The camera is a product of science and science is indeed the greatest art. Science and art are essentially bound up together. At times it is difficult to tell where one leaves off and the other begins. The camera is the ultimate product of the machine age. Where machines have liberated physical drudgery, the camera will be used to liberate the mind.

The treatment of cinematic subjects should be modernistic in order to be in keeping with the era of science and intelligence that created it. Whether we depict natural things or abstract ones, old subjects or new, it will be the modernistic treatment that will determine their degree of originality. The scope of modernistic treatment is infinite, as infinite as our thoughts, and is essentially in tune with the new discoveries regarding mind and matter. The former arts were static, an expression of the mental outlook of the times in which they were created. The new scien-

tific theories upsetting worn-out superstitions and twists of thought will be a determining influence in the new art of the cinema. Because of this capacity for recording thought in motion, of selecting significant *detail*, of correlating *mind* and *matter*, time and space, and harmonizing them into a unit, the cinema must be regarded as the ultimate flowering of modernistic art.

Although we may be inspired by Rembrandt and other old masters the treatment revealed in their canvases is not possible to-day. Their perfection belongs entirely to the eras in which they were created and their unique beauty could not be duplicated by any modern artist. The very nature of the modern world prevents such results so that perfection must be obtained in other directions, the greatest of which is the motion picture. Rembrandt's work is done and belongs to that part of the great cosmic design that is past. The wonders he created need no longer be duplicated even if we could. The veil of time protects them. In the cinema we may use Rembrandt lighting in individual scenes, but since we are creating thoughts and scenes in motion it is evident that these must be arranged in the modernistic manner in keeping with the thoughts depicted. At present no "Rembrandt" of the motion picture has appeared because the art is too new. The new scientific discoveries which will influence the new art have come so thick and fast that it is difficult to cope with them. However, the flashes of cinematic greatness that have been revealed in the best professional silent films whose

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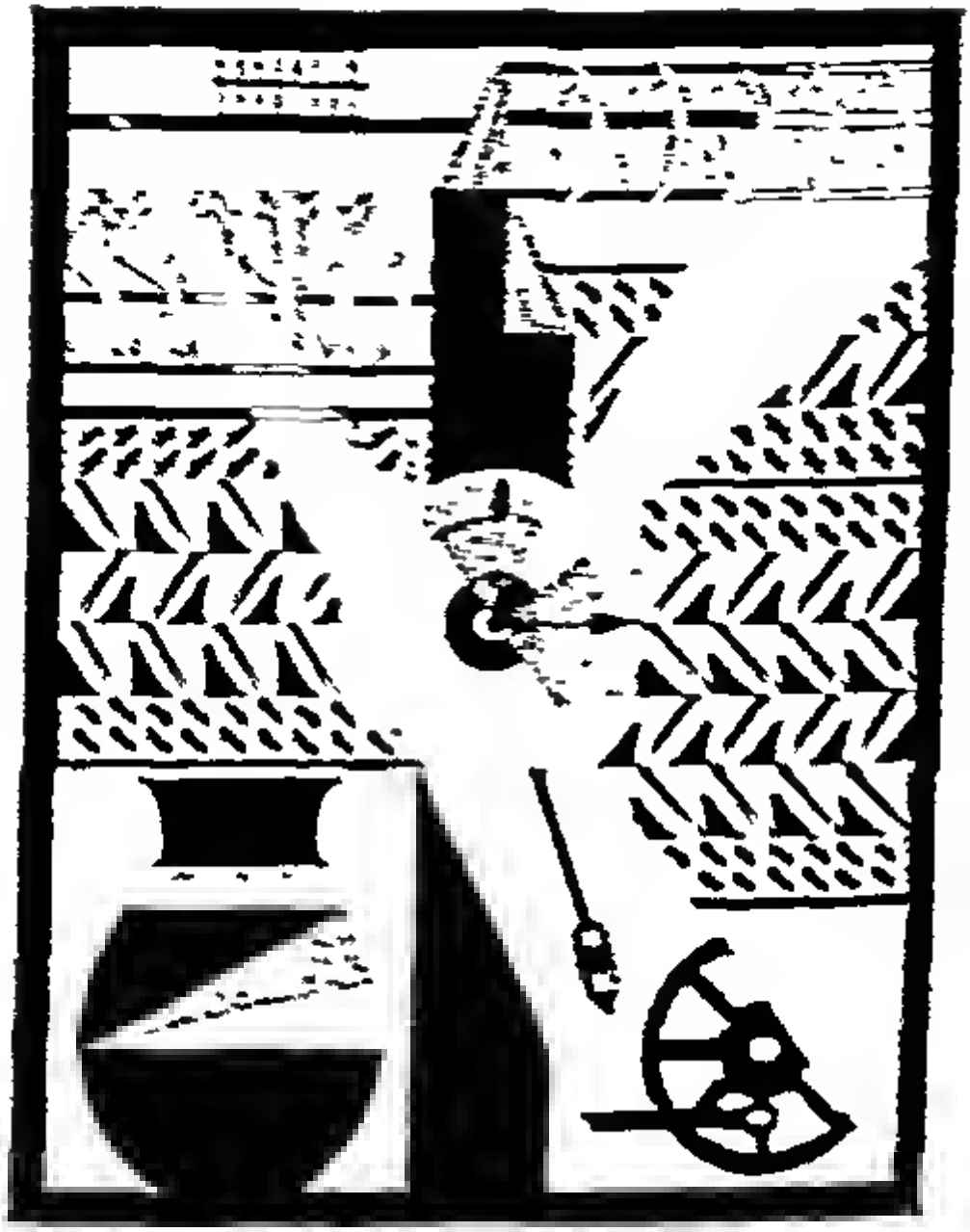
accomplished its purpose.



Part I

FORM

Part I

Chapter I

FORM

WHAT is a design? A design is a combination of various motifs harmonized to form a rhythmic pattern. Motifs are designs in themselves composed of curves, horizontals, verticals, and diagonals, which when applied in their simplest forms become circles, ellipses, squares, rectangles, triangles, etc. Each of these lines has its own aesthetic significance. Curves suggest graceful movement; horizontals, peace and calm; verticals, idealism; diagonals, force and vividness. Thus a predominance of any one of them gives a desired effect.

All of these forms have their origin in the cosmos, the harmony of all things of which we are a part. Geometry, a study of lines, is an example of cosmic unity in an abstract form. Nature, man and material things are cosmic unity in concrete form. Every design is a manifestation of something greater than itself. As the universe was created so man creates. He fashions pottery, weaves cloth, constructs machinery, builds skyscrapers, all of which is a designing process, growth or evolution. Since the earliest times man has manifested design in everything he uses, unconsciously deriving the principles from nature. Throughout the ages these designs became conven-

tionalized and their origins hidden due to the influence of different superstitions.

The psychology of a nation can be analyzed through its artistic expression. For example, the designs in a Chinese rug are unintelligible to one who has not traced their origin and evolution. The grotesque expression in Gothic art is evidence of the type of people living in the middle ages. The art of the "futurist" which is considered new and is much misunderstood is nothing but the expression of a new era of intelligence in which superstitions have been cast to the four winds and a return to nature has been manifested. The refreshing spirit exuded by modern art proves that true art is simplicity of line obtained through conscious application of the principles of cosmic unity by contact with nature.

Modernistic art is a perfect geometric permanency. All art through the ages has been a striving through various forms both simple and complex, grotesque and beautiful, to attain this ideal permanency. It is obvious that there can be no improvement upon the straight line and curve, the square, triangle and circle, and other elementary geometric forms. Because of this ultimate it is impossible to advance further in the technique of art. This means that any future step would be a revert to the past and this is expressed in the craze for antiques and old fashions. This geometric permanency has resulted in a self-conscious culture because everything has been analyzed to create it. Previous cultures have been unconscious and it is no looger possible to return to this

state. Thus, we may infer that no new art form is possible except through the variation of geometric forms. Modernism, then, must become not only a mirror reflecting present-day tempo, but a sieve that shall filter, evaluate and preserve those aspects in life and in art that have proved themselves to be the most beautiful in the lives of men since the beginning.

This mathematical precision of modernism will be the basis of future expression. Though it represents the art of the machine, usually associated with mass production, it is apparent that it can appeal only to an intellectual élite. It is this type of mind that can appreciate its simplicity. It is strange what mazes must be untravelled before arriving at simplicity. It can never appeal to the masses who prefer the elaborate and gingerbread type of art that parallels the unorganized hodge-podge of their own minds. The grotesque and intricate art of the past based on superstition will always find favor with them, while true quality will remain individual supported by an individual minority.

The root of all thought is the image or fragments of images. From them are derived every branch of thought and expression — philosophy, psychology, the arts and sciences. The unorganized mind contains a jumble of images, snatches and fragments that accumulate in a continuous heap with little sifting of the gold from the dross. The organized mind takes these images, fleeting as electricity, elusive as quicksilver, and fuses them, transmutes and blends them into various standardized patterns to rely upon

in a world where chaos seems the rule. As every artist knows, simplicity is a goal to strive for. Thus, in the cinema we are presented with a paradoxical simplicity. On the one hand it now supplies simple-minded entertainment for the masses, while on the other, cultured audiences will furnish the necessary intelligence to complete the thoughts presented to them by the arrangements of images and symbols.

Until the advent of the motion picture all art expressed in permanent form by man had been static. Unlike these previous mediums the motion picture can record design as it is being created, forming lines and blending moving motifs to complete the unit or composition. The cinema is the only really new art medium that has appeared in centuries, a medium that can blend mind and matter in the fluid element of motion. The camera, guided by intelligence, may select physical forms and relate them in infinite ways or follow them through an evolutionary process. This very *arranging of concrete motifs implies* a mental process and the elusive quality of motion becomes the thread that connects the mental with the physical. Motion not only combines permanent patterns, but is essentially plastic, so that not only perfected forms but evolutionary forms can be preserved. Thus, the two essential processes of all art, plasticity and permanency, become united in a single medium, and there is no limit to the philosophical, psychological or satirical intentions that may be expressed without including a single word. All previous art remains a record of the past, fixed and unchanging,

the good with the bad. The cinema, with motion as its selective tool, translates actuality with its chaos of distorted forms into an ideal, determined, coordinated channel. Seen through its mathematical permanency, the cosmic perspective, or the place in evolution of past art, becomes manifest.

The motion picture is a visual medium and not a literary one, although a knowledge of everything is necessary to secure the utmost in results. Scenes in which characters stand about and carry on "action" by means of subtitles or the talking screen is not cinematic, although verbal explanation may be necessary in scientific or educational films. Another trouble lies with the "star system" in which famous actors and actresses are exploited to the detriment of story as well as design. Of course, we shall always be interested in individual personality, but in art, people, if used at all, must represent motifs in a design just as they do in life where everyone is part of a greater design called the universe. It is in the art of pure motion that the cinema will find itself, in which human beings will be subordinated to the cosmic scheme as jewels in a cosmic setting. Movement is a story in itself, more interesting and powerful than all the superficial plots and emotions contrived by story-tellers. True motion picture art then, must be pure design skillfully applied to the full resources of the medium.

In the cinema all meaning must be transmuted through the visual or pictorial sense with music and occasional actual sound as the only accompaniment.

This limitation of employing only the visual sense not a weakness but the very strength of the cinema for the limitations of an art are a stimulant to accen its individuality. Exploring every facet of a uni sensory medium like the cinema concentrates the in telligence and brings out its full beauties. Scattering the resources of the single medium in order to include new inventions of speech and depth weakens instead of strengthens its inherent possibilities. The idea becomes ludicrous if the senses of smell, taste and touch were included. The audience would not only smell the flowers and taste the food but receive physical blows when the hero fights the villain. This proves that it is suggestion through a single sense that stimulates imagination while the inclusion of others only defeats it. The third dimension film, although a miracle of science, is aesthetically unsound. It is suitable for newsreels in which actual events are presented, but in the art film, the illusion of depth, created by means of light and shade on a two-dimensional flat screen, arouses imagination where the "real thing" would not.

Of the five senses the visual is the most powerful, as every sense can be expressed through it which is not possible with the others. For example, here is an instance of the oral sense transmitted through the visual. An ear is shown in close-up listening at a door. This dissolves into the scene being heard, a close-up of approaching feet. Thus the sound is seen instead of heard, arousing interest more quickly than if the actual sound were heard. To suggest a taste

we see a charaeter's face as he eats from a spoon. The expression he reveals indicates whether it is sweet or bitter and that is enough. Wc do not have to taste the food. The senses of smell and touch can be similarly expressed and are too obvious to require tangible descriptions. However, the art of pantomime must not be confused with that of motion. Where the former is limited to the aetions and reactions of human beings, the latter includes all creation within its scope. All necessary pantomime, though expressing its own content, must conform to the dominant rhythmic motion of the entire design.

This transmuting of all phenomena into the pictorial channel may be compared to analysis and synthesis of mind and matter in modern scientific achievement; the translation of sound waves into light waves and vice versa, of toxin into anti-toxin, of thought into happiness. In short, the cinema must become a mental alchemy to direct peoples' minds into the most eonstructive and healthy channels and replace the false beliefs of medievalism. Motion is the mechanism for expressing thought. The more perfect the cinematic mechanism the more perfect can be the thoughts expressed. As with machinery, the mechanism of art must be as perfectly adjusted as a fine watch before full sztisfaction can be derived from it.

The first requisite necessary for cinematography is observation. One must develop a picture eye that shall observe the forms of things as though they were silhouettes, always remembering that the camera re-

produces only in monotone (see Chapter III). Subjects in which color is the main attraction should be ruthlessly discarded. The next step is to observe the lines of which all things are composed and note how they blend to form various objects. The more one observes the more one will become impressed with the fact that everything existing is a design composed of definite lines which, if arranged in other ways, would become entirely different manifestations. It is necessary to notice too how the predominance of a certain line gives a desired effect. A common teapot, one of the most graceful of small objects, is an excellent example of this, being composed entirely of curves and circles. The knob on the lid is round as is the lid itself. This broadens out into the main curved body which culminates in the base which is also round. The handle is usually an ellipse and the spout an S-curve. Thus, if the outline of the teapot is traced in any direction, curves are apparent.

A skyscraper, on the other hand, is composed mostly of verticals suggesting idealism or dignity. The building shoots up straight, but when observed from below or above, the lines converge and form a triangle suggesting vividness. The windows are rectangles in which the panes of glass are usually squared off. There may be curves also in the details but one can easily see that verticals are the predominating lines.

After observing lines in static form the cinematographer should photograph them in motion choosing simple subjects for expression—a motorboat

leaving graceful curves in its wake, a train on the rails, parts of machinery, a moving vehicle on an S-curved road, etc. The next step is to photograph simple motifs in rhythmic motion such as revolving wheels, piston rods, a clock pendulum, the ocean waves, swaying trees, etc.

Of course before one can become proficient in cinematography he must study still photography and painting in which the principles of pictorial composition, light and shade and various other factors are more easily understood. A complete understanding of still and motion cameras is essential in order to obtain the best results. As the painter learns to use his brushes so must the cinema artist learn to wield his camera, harmonizing patterns in motion in order to give life to his work. Thus, we are permitted to watch the cinema artist as he draws his design with the interplay of lines and motifs, lights and shadows moving in juxtaposition to one another.

The most effective way of applying design to the motion picture is to start with a simple motif in rhythmic motion, followed by others in logical sequence until a crescendo or climax is reached. In this way individual scenes remain designs in themselves, yet serve as motifs in a still greater design. Motifs can be repeated at intervals in order to give additional emphasis to the composition. This method of making a movie can be likened to a child solving a picture puzzle. The nearer he comes to the solution the more rapidly he puts the pieces together. In true cinema, background, middleground, and foreground

move in rhythmic motion. All the elements in a scene must correlate with one another so that the structure of the scene moves rather than the individual figures. An excellent example of this is a rowboat being pulled against the tide. Here the oarsman, the boat and the water correlate, the tide serving as an opposing force. If a scene is composed of a single element, such as water, it should so completely fill the screen that it has no background.

Camera angles play an important part in securing effective results as subjects can be photographed from different angles according to the emotions expressed. A horizontal composition suggesting calm can be made diagonal suggesting vividness, by turning the camera about. These angles should not be employed haphazardly, however. There must be a definite purpose in view, every scene contributing to the unity of the whole. If scenes are framed in various forms it is preferable that the frame be in motion, an integral part of the scene rather than a static form through which action is observed. For example, a foreground tracery of branches used to accent motifs should sway with the wind and counterbalance the movements of the distant figures. Similarly, a revolving wheel in close-up can reveal smaller gadgets through its openings. A camera gliding through a tunnel causes the approaching or receding arch to appear larger or smaller. The future will bring many developments along this line, including a screen that will change its form automatically to match the forms of individual compositions, as well as increase or decrease in size.

The use of multiple screens upon which correlated action will be shown simultaneously, is another possibility of the future.

There are two ways by which continuity can be accomplished. First, by moving the camera to form various lines or follow moving motifs as they form the lines. Second, by continuing the rhythm of the first scene in all succeeding scenes as the tempo mounts to a crescendo or climax. A combination of both methods, employing them conjunctively or separately as occasion arises, allows of interesting variety. There is a third method, but one that will be rarely used, in which related motifs will follow one another in and out of the screen in succession forming patterns while the camera remains stationary. The difficulty of obtaining sufficient motifs to sustain a strict rhythmic pattern for this method is evident. There are three ways of separating scenes — by using the dissolve, the iris or the fade. Of the three the dissolve is probably the most effective as scenes can melt one into the other without impairing the rhythm. The iris is usually employed to separate sequences although it may be used in other ways such as emphasizing a circular motif or drawing attention to some significant detail. The fade is almost always used at the beginning and end of a film and in separating sequences or changes of thought. Scenes should not jerk from one to the other as in most of the present-day motion pictures unless some novel effect is wanted. Portions of the design should be so deftly fashioned and edited as not to interrupt the visual

flow. Images should progress so smoothly that no cutting or splicing is apparent. In this way a motion picture can be perfectly timed to a musical composition — something that has not yet been accomplished.

There are many camera tricks to make films more interesting. Most of them are accomplished by double exposure and many magical effects can be devised. One of these is masking the lens in order to form a split screen. In this trick two or more motifs can be shown on the screen at once, the movements of each motif correlating with the others. This effect is a bit difficult for amateurs to obtain, but it reveals just one of the many cinematic possibilities that have been scarcely touched upon. Various simplified devices that permit the amateur to duplicate professional technique are being developed with amazing rapidity.

The motion picture imparts to things a superreality that they do not ordinarily seem to possess because it focuses our attention upon them. A revolving wheel becomes a thing of titanic power on the screen. By drawing the camera toward or away, its greatness and insignificance are realized at the same time. This gives us a complete sense of cosmic unity by showing that all great things are small and all small things are great. In size comparison then lies one of the most fascinating uses of the motion picture camera. A wheel is also one of the numerous examples of a manifestation greater than itself. Planets are round and revolve in orbits. Electrons revolve about protons. The sun rises and sets. The

tides ebb and flow. Thoughts move in cycles. The motion picture is essentially a dynamic art capturing the rhythm of nature on a strip of film. The successful motion picture design should give the spectator a sense of completeness as though what he is seeing is the only thing in the world. If it does this then it has captured cosmic unity. Even after the last fade-out the spectator should retain a sense of perpetual motion. From this it can be seen that cinematic subjects are endless, depending only upon the taste of the cinematographer in choosing a worthwhile theme and his skill in applying it to the medium of the camera.

RHYTHM

Chapter II

RHYTHM

RHYTHM is the basic structure of existence. It is the framework upon which all things move. Rhythm gives significance. Without it life appears chaotic and devoid of rhyme or reason. The plan of the universe is based on rhythm and everything in it moves on the same plan.

Rhythm means repetition. We cannot become aware of rhythm unless we sense a measured movement whose beats follow close upon one another. There must be no lost or waste motion but a directed movement to guide us into definite trends of thought. Rhythms in small areas are manifestations of those in larger areas so that the large and the small are one and the same thing. When we contemplate the movements of the planets we become awe-inspired at their immensity, yet in reality they are no more awesome than the hands of a clock moving around the dial. This is because the measured beats of the planets are too far apart to become perceptible to us while the clock is directly under our noses, so to speak. Being concentrated in a small world, we are conscious only of those rhythms whose beats are concentrated in a similar small area. These concentrated rhythms are present in everyday movements, but we are so

that a great deal of music is meant to be heard for its own sake, just as there will be films to be seen for themselves alone, yet there are endless examples of "pictorial music" that fail to register because of inappropriate visual description.

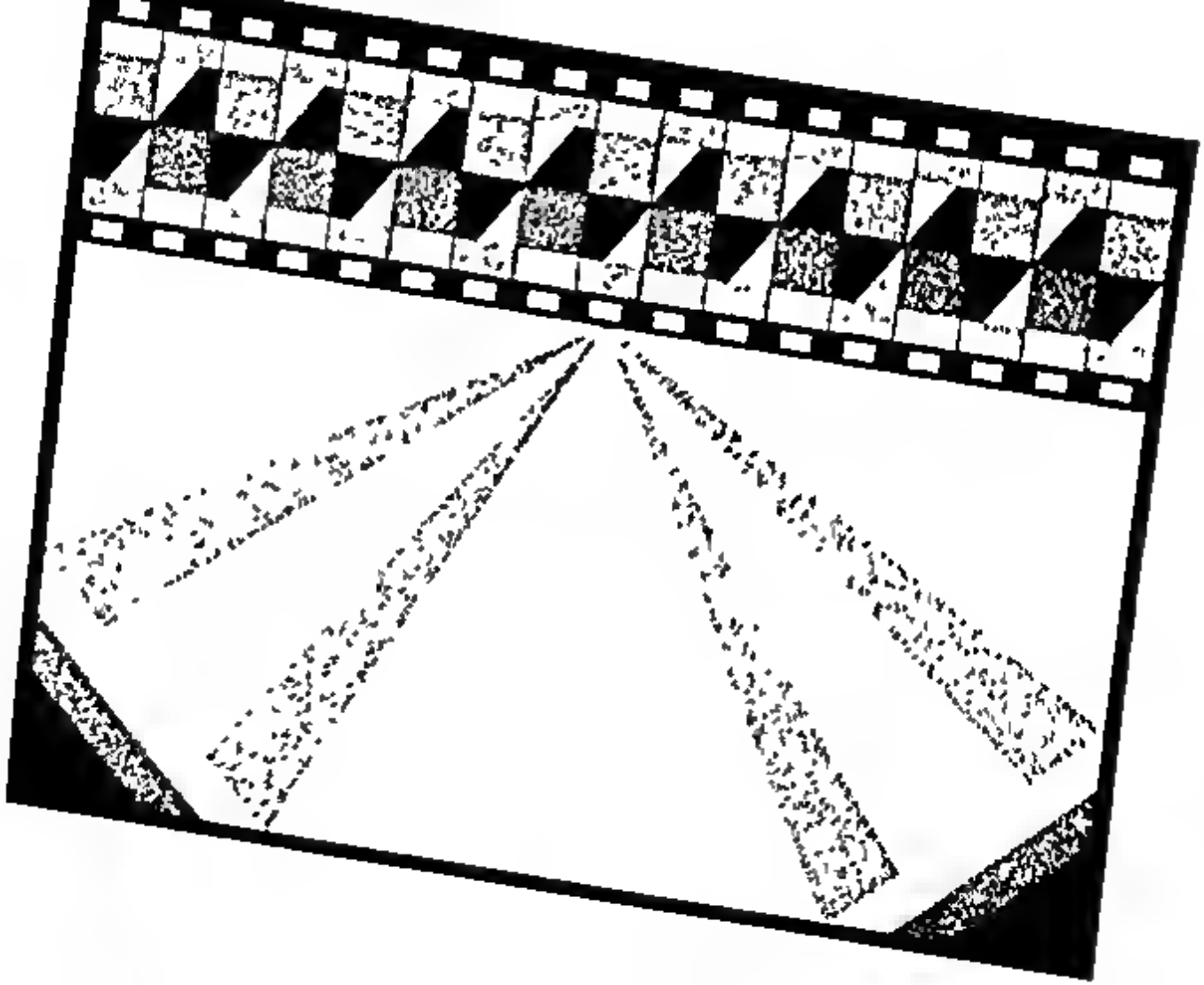
The art films of the future will be visualized music capable of expressing all the ephemeral qualities of music itself. There have been stage dramatizations of musical compositions but these are stilted in comparison with the flexibility of camera magic that permits the expression of rhythm with a precision matching perfeetly with the music it represents. Whereas the stage ballet is limited to human beings, the eamera has all the world to choose from, finding expression in the natural ballet of natural things. All the world is dancing if we will but see it. Nature, man and material things are all waiting for us to record their significant movements. The peasant at the plow, the unconscious play of children, of animals in their native haunts, the thrilling drama of the ocean wave, the pulsations of machinery, the scientist in his laboratory—are not all these significant motifs in the great cosmic design?

Since the motion picture is so essentially bound up with music it is evident that it should have a musical accompaniment to secure the utmost in results. The most effective music is elemental with basic rhythms predominating. No one can deny the stirring simplicity of the primitive drumbeat—insistent, perpetual. All the mystery of the ages seems to be in it. The music of the Orient with its weird sounds played

on strange instruments has a depth and color that no other type possesses. Modernistic music depicting this age of science and intelligence is likewise cosmic in structure, and in reality is a return to the primitive, but devoid of superstition. At the present time there are very few good examples but like the motion picture itself it requires further development. The type of music chosen will depend entirely upon the nature of the design and the mood it expresses.

A musical movie then, must be one that so successfully combines music with the film that every nuance of movement in the picture has its counterpart in the notes of the music score. This synchronization of motion pictures with music has never been given serious consideration. The present procedure is to [illegible] different compositions and fit the music to the picture instead of fitting the picture to the music. In professional films music is used to supply the rhythm that is not present on the screen. It is evident that the best motion pictures of the future will be those whose pictures and music scores are [illegible] written for each other, each remaining a complete unit in itself. A film must be capable of standing on its own merit as before being set to music. [illegible]

camera with its intermittent mechanism is a com
instrument designed to record the natural and sy
these rhythms of which it is a part. A film becom
cinematic only when it manifests the same pr
ciples of form and movement.



COLOR IN MOTION PICTURES

arranged in proper order, are known as the spectrum. At one end of the scale are short wave-length colors and at the other end are those of long wave-length. These different wave-lengths radiating from the sun and acting upon various dyes are what cause us to see the various colors in the spectrum. Changing the constituents of a dye causes it to respond to a different wave-length and another color manifests itself. Dyes may be natural like the green leaves of trees or the natural tones in wood, or they may be synthetic like paint permitting of endless manipulation.

Violet and blue are the shortest wave-length colors and are very active photographically. These merge into green, yellow, orange and red respectively, the red possessing the longest wave-length. Red merges into darkness out of which we have light and the cycle again repeats itself. Each of the colors, following the same merging principle, has a complete range of tones of its own from the weakest to the strongest shades, many of which are designated as individual colors. Each of the colors when blended with one or more of its brothers becomes an entirely different color or intermediate shade, which in turn can become still another color or shade, if blended again. Thus the process can keep on indefinitely, each repetition continuing the cosmic cycle. Each color also has the power to absorb one or two other colors and make them appear darker in tone or eliminate them entirely. This principle is used in color filters. Each color will transmit its own color through a

family and travel pictures it is invaluable, reproducing scenes just as they orginally appeared. How thrilling to see famous events and one's family and friends reproduced in all their sparkling array of natural color! With the application of sound to home movies and the third dimension, depth, we can bring back yesterday and preserve it forever. Sound apparatus for amateurs has already arrived and experiments for third dimension pictures have met with some success. There is no doubt that in time both will be perfected to a high degree.

In the art film the use of color brings various difficulties as well as advantages. Every additional element in an artistic creation adds other problems to the unit. The main disadvantage in the color motion picture is tone manipulation. Unlike the painter the photographer cannot very well change the colors of moving objects at will and blend them to fit into his composition. He must take colors as they come and must choose subjects whose colors do blend properly. This, of course, precludes a wide choice of material. In studio work it will be possible to turn colored lights upon objects to change their tones, but in outdoor work one could not very well cart spot lights about, and most pleasure from photography is secured outdoors. This limits the color film for the most part to studio production. A full knowledge of lighting as well as color will be necessary. Upon the lights should be mounted some form of graduated color filters that will permit of strengthening, subduing or changing the tones or colors of various objects

as desired. In certain cases it may be necessary to change the tones or colors of objects while they are in motion so that the various filters will have to be manipulated at the same time. This will be a rather complicated process and should not be attempted by the amateur until he has mastered the use of straight color photography.

The advantage of black and white photography lies in comparatively easy tone manipulation. Black, white and gray photographs contain all colors and for this reason will always remain supreme as an artistic medium. By employing panchromatic film with selective filters various colors can be emphasized or subdued, made lighter or darker at will, to fit into the photographer's scheme. Unless a similar filter arrangement can be used on the camera in color photography it never can be employed very extensively in motion work. However time changes many things. No doubt the future will bring both motion and colored art motion pictures just as we now have photographs, statuary and prints as well as paintings as artistic pictorial expression.

In the event that the future will bring some practical method of changing colors at will, just how all color be applied to the motion picture? The same general principles that apply to form and environment must apply to color as well. The same plan of a definite color scheme must be used throughout an entire film as in any photoplay in order to give unity to the composition. Nature is very lavish in the use of color, but where the same or approximately a

upon color composition or color rhythm. Unlike the painter the cinema artist must be able to record color in motion just as he records motifs in motion, the colors being an essential part of the lines and motifs. The same plan may be seen in a sunset. The beauty of a sunset lies not so much in the exquisite shades themselves as it does in the continual movement of those shades, each changing its tone to blend with the color changing tones.

Just how shall color be made to serve us in the motion picture? First of all the cinema artist must choose his color scheme and not deviate from it. He must not wander outside the range of colors no matter how tempting it may seem because the results will only disappoint. The more limited the color scheme the better. The photographer should then decide what the meaning of each of his motifs is to convey and assign them a color accordingly. If he is using but one color the various motifs will contain the various shades of that color. If he is using two or three colors he will employ various tones of each but not to such a large degree as if he were using but one color. Every element in a scene must harmonize in color as well as in form and movement. The color combinations of each and every scene must blend with those in all preceding as well as succeeding scenes, so that as the scenes progress, the spectator will carry in a remembrance of color sensations. If a definite color scheme is followed in this way, in a comparatively short time [illegible]

upon color composition or color rhythm. Unlike the painter the cinema artist must be able to record color in motion just as he records events or motion, the colors being an essential part of the lines and events. The same plan may be seen on a sunset. The beauty of a sunset lies not so much in the exquisite shades themselves as it does in the continual movement of these shades, each changing its tone to blend with the other changing tones.

Just how shall color be made to move in the motion picture? First of all the cinema artist must choose his color scheme and not deviate from it. He must not wander outside the range of colors no matter how tempting it may seem because the results will only disappoint. The more limited the color scheme the better. The photographer should then decide what the meaning of each of his chosen colors and assign them a color meaning. If he is using but one color the various tones will contain the extreme shades of that color. If he is using two or three colors he will employ extreme tones of each but not to such a large degree as if he were using but one color. Even elements in a scene must harmonize in color as well as in form and movement. The color composition in each individual scene must blend with those in all preceding as well as succeeding scenes, so that as the scenes progress the spectator will receive a complete sense of color continuity. If a different color scheme is chosen for each act the same principle continues. Then as each scene and act's color will have its color meaning, the whole picture will become a color symphony.

a concentrated area such as the screen the result is chaotic and disturbing. No definite theme is presented and the spectator becomes confused. Thus, color within a limited range is best. Colors that are near each other in the spectrum or various shades of one color are the most artistic and pleasing. No more than two or three colors should ever be used in the general scheme although a touch of another color may be applied here and there. The use of black and white in color schemes gives very effective results. The illusion of color, then, is far more effective than the actual colors themselves. In other words color must be handled in the same way that light and shade is handled in black and white photography so blended as to contain no jarring notes. This, of course, will require more study and work but as in all worthwhile things the results will justify the labor.

The use of color may appear to be a very subtle and delicate process. The amateur may be in a quandary as to just what colors to use. In this he must be guided by the theme of his design. If it is lively in nature then light tones should predominate. If it is serious then deeper tones should be used. Thus, like the lines of a composition, every color can be made to possess a definite aesthetic significance. In the truly artistic motion picture one color, the one best expressing the theme of the design, will always stand out definitely in the spectator's mind with the others serving as contrasts.

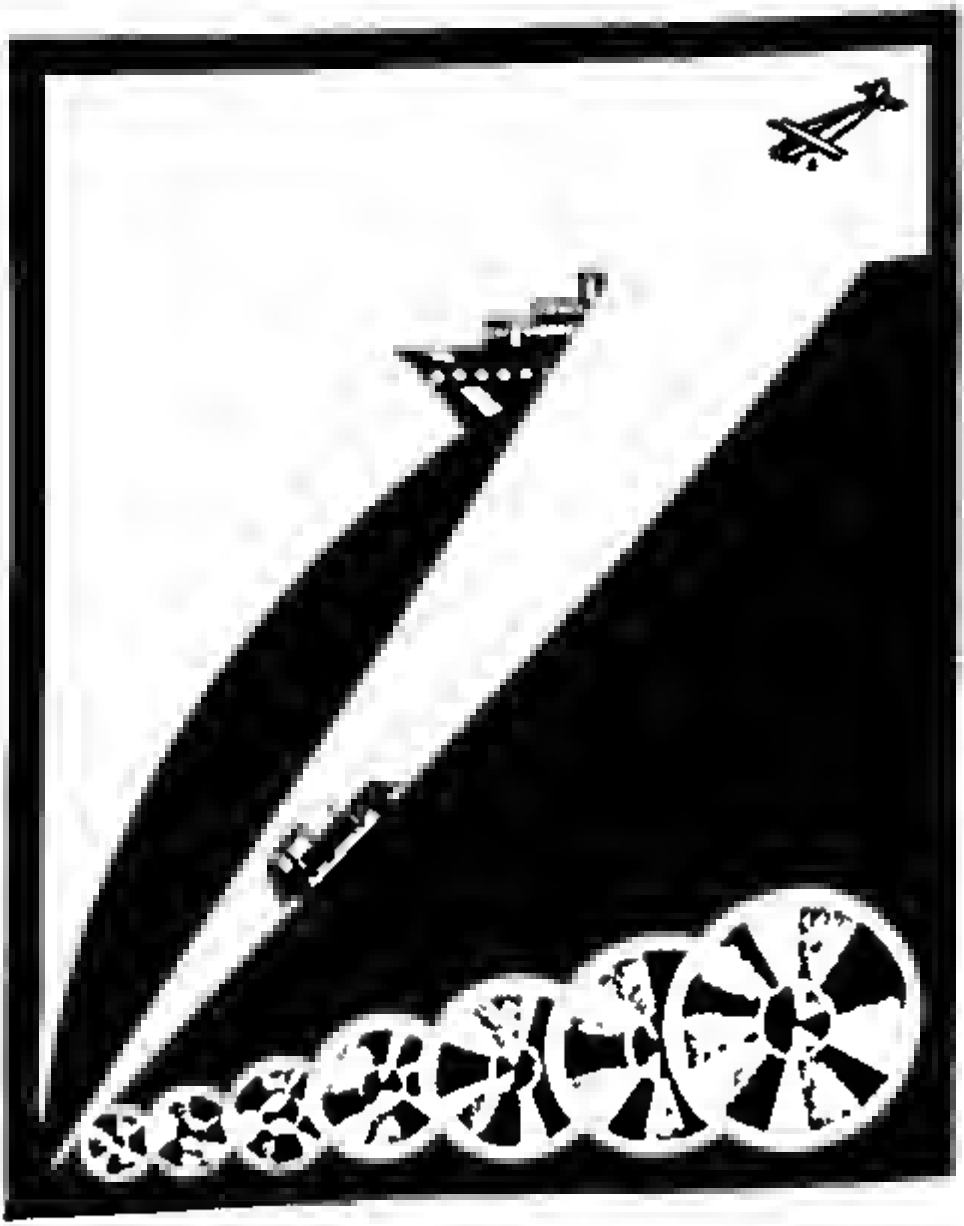
The success of the colored art film will depend

upon color composition or color rhythm. Unlike the painter the cinema artist must be able to record color in motion just as he records motifs in motion, the colors being an essential part of the lines and motifs. The same plan may be seen in a sunset. The beauty of a sunset lies not so much in the exquisite shades themselves as it does in the continual movement of these shades, each changing its tone to blend with the other changing tones.

Just how shall color be made to move in the motion picture? First of all the cinema artist must choose his color scheme and not deviate from it. He must not wander outside this range of colors no matter how tempting it may seem because the results will only disappoint. The more limited the color scheme the better. The photographer should then decide what the meaning of each of his motifs consists and assign them a color accordingly. If he is using but one color the various tones of will contain the various shades of that color. If he is using two or three colors he will employ various tones of each but not to such a large degree as if he were using but one color. Every element in a scene must harmonize in color as well as in form and movement. The color composition in each individual scene must blend with those in all preceding as well as succeeding scenes, so that as the scenes progress, the spectator will have a complete sense of color movement. If a dull tone color scheme is called for it will be a complicated problem indeed. Then as each scene melts into the other, with tone and motif changing as it progresses, the

to one another, a complete sense of color rhythm as well as rhythm in form and movement will be obtained.

Color cinematography is fascinating in its unusual possibilities. Since the subject as an art has not yet been touched upon various problems may arise that cannot be foreseen at the present time. There is no doubt that continued amateur experiment will result in an art more unique and beautiful than any that has heretofore appeared.



RELATIVITY IN MOTION PICTURES

Chapter IV

RELATIVITY IN MOTION PICTURES

THE theory of relativity is regarded by many people as something far beyond their comprehension, a subject to be enjoyed only by those possessing superior mental powers. This, of course, is a fallacy. Relativity plays such a significant part in our lives that those who regard it as beyond their ken will be surprised that they have not realized it before. It is true that relativity in the realm of physical science, in which special mathematical knowledge and higher mathematics are involved, cannot be grasped by most minds, but there is no reason why the underlying principles of relativity should not be understood. The fear of knowledge is not new, however. Since the beginning man has regarded the simplest things with awe, surrounding them with mystery and superstition in order not to lose face. It has been said that the simplest things are the most difficult to comprehend and the most difficult things are the simplest, and that is relativity in a nutshell. The present chapter will endeavor to explain briefly what relativity is and how it should be applied to motion pictures.

Everything that exists is related to something else and cannot exist of itself. All things must be

physical, are contained within time and space and are essentially a part of them. Einstein regards time and space as a single entity and calls it space-time, believing it to be a fourth dimension, the others being length, breadth and thickness (height, depth). However, for purposes of analysis, space and time must be considered at separate entities for, at with everything else, neither can exist without the other. Space cannot be measured without time and time cannot be measured without space. For example, the time a planet takes to make one revolution around its orbit depends upon the SPACE that it covers. The space that it covers depends upon the TIME it takes to move from one point to another. This same principle may be observed in a clock. The time it takes for a clock hand to move between any two numbers depends upon the SPACE that it covers. The space that it covers depends upon the TIME it takes to move between the two numbers. Movement, being an essential part of time, space and matter, cannot exist of itself. If matter were nonexistent there would be neither time, space nor movement. Mind and matter are essentially bound up with one another. Each is dependent upon the other and cannot exist of itself.

Relativity is apparent in every realm of thought and activity regardless of the angle at which the thoughts or things are approached. There cannot be thought without action and there cannot be action without thought. Thoughts are essentially related to one another, even though they may be arranged in

various juxtapositions, and no one thought can exist without the others. There are two ways of regarding things, subjectively and objectively. When we relate a thing to ourselves we call it subjective. When we regard it as apart from ourselves we call it objective. Each of these viewpoints is related to the other and neither can exist without the other. It is obvious that nothing can exist except that we think it does, our entire lives being governed by what we think.

We say that a thing is good because something related to it is bad. A thing is bad only because something related to it is good. A thing is large because something else we know of is small. A thing is small because something else we know of is large. We cannot be aware of left unless we understand that it is the opposite of right, and vice versa. There is no north without south, no east without west. A thing is weak because something related to it is strong. We say that a thing is up because something is or seems to it is down. There is no right without wrong nor wrong without right. There is no joy without gloom, no silence without noise, strength without weakness, hot without cold, wet without dry. A thing is here because something related to it is there. We approve of a thing because we oppose it, we smile because we frown, we love because others are aware. One person is poor because another is rich, one of extremes because there cannot exist there a plus quantity or value. For example, there are 360 degrees of skies and seas, 360 degrees of winds and currents, waves and tides, large and small, near and far, good

and bad, right and wrong, up and down, thick and thin, each degree being related to the others. Thus, it is evident that relativity applies to everything in existence whether mental or physical, that all things and all phases of things are related to each other and cannot exist of themselves.

In the motion picture relativity must be expressed through visual means, relating various lines, motifs, movements and colors in various juxtapositions until the design or composition is complete. The cinema artist must understand the relations between form, movement, tones or colors to each other as well as to the camera. The cleverer the application of these elements the greater will be the design. The cinema, being a medium of motion is the only pictorial medium that can present our thoughts as we think them and preserve them permanently. The cinema artist is limited only in his capacity for seeing things and seeing them in proper relation to one another. The cinema artist can juggle mind and matter, time and space. The past, present and future are his to do with as he pleases. Being a mathematical medium, relativity applies to every phase of motion pictures, technically as well as aesthetically. The following outline will serve to explain how relativity applies to the latter phase. Because of the vastness of the subject it is obvious that every variation in cinematics cannot be included in the present outline which gives just the essentials. The amateur may be pleased to discover other variations for himself and incorporate them in his work.

1. The Relation of Lines to One Another.
   (a) No line can exist except when it is contrasted or related to another line or lines. We cannot be aware of curve, horizontal, vertical or diagonal until one is related with the other. This means that one line is the same as another, the difference depending only upon our viewpoint or the viewpoint of the camera. A horizontal line can be made vertical or diagonal if we turn our eyes or our cameras about. If we turn the camera part way, the horizontal line becomes diagonal. If we turn it further it becomes vertical. If we turn it still further it again becomes diagonal, and finally horizontal. From this it can be seen that the movement of our camera has made a complete circle over the line. From it we can infer that everything is contained within a circle and is essentially a part of it. Each of the lines, curve, horizontal, vertical and diagonal, are part of a circle but they have not been extended far enough to show that they are circles. However, it can be observed in nature that as the horizon apparently straight line begins to curve and finally returns to itself. If we sail around the world we seem to be on a straight line, but eventually know that we come back to the same place from where we started. Likewise if we observe the edge of a wheel in such a manner that the edge moves away from the

opposite edge of the wheel, the circle seems obliterated and we see a straight line. This line, of course, can be observed either vertically, horizontally or diagonally like any other straight line. However, if the complete circle is viewed horizontally, vertically or diagonally, it always remains a circle. Thus, it is evident that every straight line is part of a circle, and if extended far enough, forms a circle by returning to itself.

It is for this reason that Einstein says space has an end, that everything is contained within one gigantic sphere, being both bounded and unbounded at the same time. This principle may be observed by throwing a stone in a still pool. The resulting circles, though bounded by their own form, expand forever to the "edge." He claims that if we could extend a light beam far enough into space, beyond all the planets, universes, galaxies, etc., the line would curve at the "end" and return to itself. Perhaps it is doubtful if this could ever be proven, but the theory allows of interesting conjecture and is conducive to creative thinking. He bases his conclusions on the theory that principles existing here on earth are the same everywhere in space. The principle governing a wheel or rubber ball is the same as that governing the earth and all the planets as well as space itself.

1. The Relation of Lines to Motifs.

(a) Lines and motifs are essentially interrelated. A motif is a single line or [illegible] of lines in concrete form and serves [illegible]. A wheel and a skyscraper are composed of lines yet they are each symbolical of different things. It is obvious that as motifs move they form lines because nothing can move without forming lines. A motif when it moves can form any line regardless of its own form and can change its direction while moving if it has no physical limitations.

(b) The speed of a line is determined by its length, breadth and thickness as well as by the weight of the motif governing it and the element through which the motif moves. A short line naturally suggests more rapid movement than a longer one. A narrow line suggests more rapid movement than a wider one. A thin surface suggests more rapid movement than a thicker one. A heavy motif moves slower than a lighter one and such motifs have a line to fit its weight. The speed of an aeroplane is more rapid than an automobile on land. An automobile is more rapid than a boat on the water. A vehicle travelling on wet ground moves slower than if it were moving on a paved road. A boat pushing against the tide moves slower than if it were moving over calm water. It is evident that the power which moves the

wise determines its speed. A thing moving about in a small circle moves faster than if it were moving at the same speed in a large circle. However if an object in a large circle is made to move faster it can make one revolution about the circle in the same time that a smaller one does.

Thus we can see that the various entities, length, breadth, thickness; the elements air, earth, water, etc.; speed and weight, etc., are all related to one another and neither can exist without the others.

(c) Lines can evolute from one to the other in order to form a complete cycle. This of course is determined by the relation of motifs to one another. Thus, curves will follow curves, circles will follow circles, horizontals will follow horizontals, verticals will follow verticals and diagonals will follow diagonals, all in various arrangements. In lengthy subjects there will be many cycles of lines as the designs progress.

3. The Relations Between Motifs Themselves.

(a) Just as lines are related to one another so are motifs related to one another. No motif can possess significance until it is related with others. The most effective way of relating motifs is to continue the rhythm from one to the other either by dissolving or moving the camera. In this way we impart meaning

to the motifs and give unity to the composition.

Since motifs are symbols expressing thoughts it is evident that a motif can convey more than one meaning. A definite significance can be obtained only by careful relating to preceding and succeeding motifs. At times more than one intention may be necessary to emphasize some philosophical, psychological or esthetical thought. The effect desired depends entirely upon the relations of motifs to one another in the dynamic scheme with rhythmic pattern always remaining the dominating factor.

(b) *Relating speeds between motifs.* Two or more motifs may be shown at once moving in alternating rhythm. This can be accomplished through composite photographs of the split picture, or work a split screen on which two or more motifs are shown in any one part of the screen at the same time. In this way we can employ double or triple quadruple rhythms and move much the same as in music.

As motifs evolve from one to the other and the design progresses it is evident that the tempo increases until a climax is reached and then subsides. In longer pictures we may have more than one climax, several in fact, the main motif at last, of culminating in one grand climax at the end. This has an

counterpart in the rising and falling tempos in music.

(c) Size comparison between motifs. Emphasis can be obtained by relating motifs of different sizes to one another. This is a great aid in giving us a sense of cosmic unity. In still pictures size comparison is often expressed by relating a solitary human figure against a mountain, statue, pillar or similar mass of gigantic size in order to give the realization of greatness and smallness. This same principle can be applied to motion pictures but the elements must be in motion rather than static. An excellent example of this is the relating of various sized wheels to one another. Different sizes can dissolve in succession, smaller wheels can be observed through larger ones, two or more can move side by side or be shown in a split screen, large ones can move in the foreground with smaller ones in the background, or vice versa. The variations in size comparison are endless.

4. The Relation of Lines and Motifs to the Camera.

Besides being related to one another the lines and motifs are naturally related to the camera because it happens to be our medium of expression. Thus we have a triple relation and each phase must harmonize with the others.

(a) The camera can remain stationary while a

motif is in motion or motifs can follow one another in and out of the screen in succession. An example of the former is a clock pendulum. Examples of the latter are aquarium fishes swimming in and out of camera range, forming lines and patterns in the water with endless variations, a succession of dancing figures in various postures moving in and out of the screen, or marching feet attired in different shoes or boots according to symbols they represent as they tramp past the lens.

(b) The camera can move toward or away from a motif in any direction. This is effective in size comparison. Thus, a motif can be made to appear larger or smaller as desired. A small thing near the camera appears large. A large thing far away seems small. At the same time a thing near the camera moves faster than if it were farther away so that emphasis must be chosen accordingly.

(c) The camera can move in any direction in order to reveal motifs, and can move either slower or faster than the motifs as desired. In certain cases motifs may move in one direction while the camera moves in another giving a sense of opposing lines.

(d) The camera can move with a motif as it forms a line or lines.

(e) A motif can change its direction while it is in motion or the camera can turn to give the same effect. At times both

the camera can change directions at once either toward or away from each other. The needs of the continuity will automatically determine these movements.

(f) The point of view. The angle at which the camera sees a complete scene depends upon the aesthetic intention expressed. If we wish to convey peace and calm the subject may be viewed horizontally. If we wish to accentuate dignity or idealism the subject may be viewed vertically. If we wish to stress vividness oe force the scene may be viewed diagonally. If we wish to express graceful motion the subject or camera or both should move in curves. A circular composition always remains ciecular regardless of the angle at which it is observed because of the faet that the circle is the complete line. It is obvious that only one line should predominate in each individual scene regardless of the details within it, and that is the line formed by the camera angle. It will be found that a subjecr usually suggests the viewpoint at which it should be observed to obtain the desired effect. The cinema artist, then, must regard his eye and his camera as moving in a series of circles, over, under and around his subject, in order to discover the most expressive angle. The subjective and objective viewpoints have their counterpart in the close-up and the long-shot.

The camera can reveal the various aspects of images by means of time and motion and light and shade, which cause changes upon them, as well as by means of the camera angle. The constant relativity of motifs in motion, of the various attitudes and moods of these related motifs, implies analogy and expresses emotion clearer than words can ever do. The impressions may be momentary but lasting, where words would only "beat about the bush."

Camera angles are not the result of distorted minds but an expression of the breaking up of the old order of things with its superstitions and attendant ills for newer, broader and healthier viewpoints. There is no reason why things should not be viewed from "angles" as well as "straight." In fact all viewpoints are essentially angles, but we have been so accustomed to regarding things from just one point of view that we come to BELIEVE that it is the only one. The static exists in our minds and not in the subjects at hand. For example, why should not houses be built with roofs on the bottom and entrances on the top? Had we been used to seeing them in that manner all our lives we surely would have accepted it as the "logical thing." Not that we should begin building houses "*upside down*," *for it would* be neither practical nor convenient, but we

should create a form of synthetic thinking to prevent us from adhering to any fixed points of view. In other words we must build our mental edifices at such angles as tend toward the truest and healthiest viewpoints, permitting no bricks to enter that do not contribute to the welfare and unity of the whole. We should be ready to tear down and rebuild our mental abodes if necessary, should any defects be found in their construction. Thus, all viewpoints are related to each other and none can exist without the others whether we deal with mental or physical things.

Relativity, then, being so essentially bound up with all things, plays a tremendous part in cinematics. By consciously applying its simple principles to worthy and constructive themes the cinema artist cannot fail to secure more effective results.

Part II

THE SCENARIOS

Part II

THE SCENARIOS

THE following cinematic miniatures will serve to explain the type of subjects that are readily available to the amateur cinema artist. They are essentially spplied designs extremely simple in structure in order to be intelligible to beginners as well as advanced amateurs. The scenarios of eourse are subject to variation. They may be changed and made more lengthy or complicated as desired. They are merely suggestive, intended to spur the amateur on toward further creative expression and the ultimate production of full-length symphonies for the screen. Culture always blossoms in small areas. By devoting his attention to short subjects the cinema aesist will be able to eultivate artistic standards of his own from which the course for future work can be puesued.

It will be found that it is the simple things, usually unobserved by the aversge person, that possess the greatest cinematic eharm. Genre studies, the unconscious beauty of simple people and things at work or play, should be one of the goals of the amatrur cinema aesist. Because of their spontaneous nature this type of study eannot be included in the following continuities which have been planned in advance. The true motion picture design needs no definite

film), or 15 minutes of action,
feet of film should be sufficient
dred feet of film will supply fo
ment yet it is time enough to
idea. Beauty of purpose and in
films will replace elaborate trivial
the cinema as the finest of the arts.

SYMPHONY NATURAL

SYMPHONY NATURAL

The Cast

Animal
Vegetable
Mineral

Scene 1

Exterior Lake CLOSE-UP (FADE IN)
Of circular bands spreading further and further on surface of water (DISSOLVE)

Scene 2

Exterior Water CLOSE-UP
Of whirlpool spinning (DISSOLVE)

Scene 3

Exterior Water CLOSE-UP
Whirlpool of ice — ice breaking as pieces crush one another (DISSOLVE)

Scene 4

Exterior Ocean CLOSE-UP
Of waves breaking — spreading fan-like on sand — receding — breaking again (DISSOLVE)

Scene 5

Interior Water CLOSE-UP
Of fish circling upon itself (DISSOLVE)

SYMPHONY NATURAL

The Cast

Animal
Vegetable
Mineral

Scene 1

Exterior Lake CLOSE-UP (FADE IN)
Of circular bands spreading further and further on surface of water (DISSOLVE)

Scene 2

Exterior Water CLOSE-UP
Of whirlpool spinning (DISSOLVE)

Scene 3

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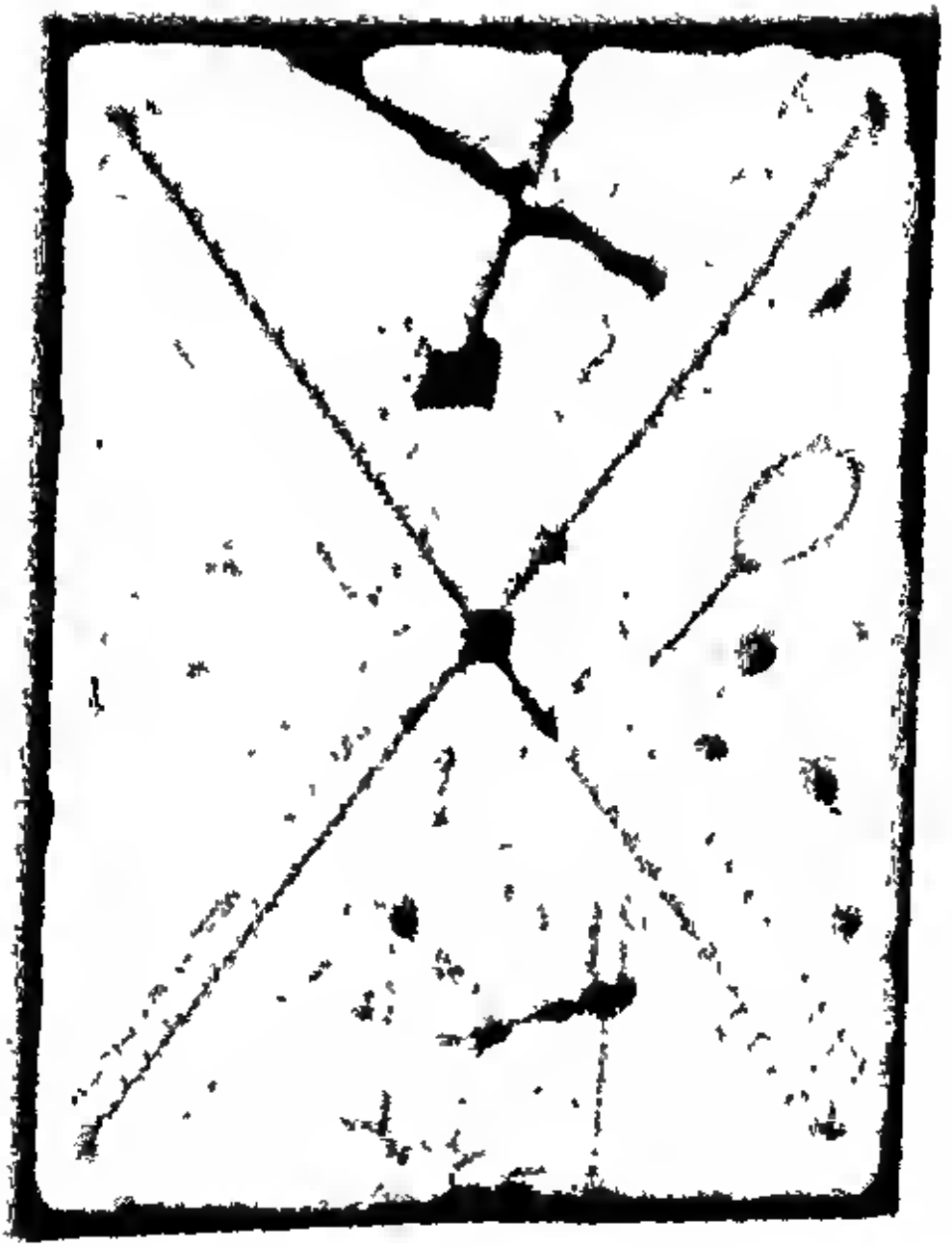
Whirlpool of ice — ice breaking as pieces crush one another (DISSOLVE)

Scene 4

Exterior Ocean CLOSE-UP
Of waves breaking — spreading fan-like on sand — receding — breaking again (DISSOLVE)

Scene 5

Interior Water CLOSE-UP
Of fish circling upon itself (DISSOLVE)



SYMPHONY SYNTHETIC

on perpetually and there is no telling as to where it may lead. All these things are still in their infancy but they will no doubt become a reality of the future.

It is obvious that all things are essentially natural no matter how much they may be changed because all are composed of the same elements. Thus, we designate those as synthetic which man has harnessed for his own use. Synthesis must not be confused with the artificial. An artificial thing is a copy of something existing in nature and is easily detected. Synthesis is the creation of new forms or substances from nature's materials. It is nature's way of doing things speeded up by the influence of man. Just as the bee is an agent in carrying pollen from one flower to another so is man an agent in creating new things for his own use.

The following scenario traces briefly man's use of the animal, vegetable and mineral kingdoms in producing food, clothing, shelter, science, art, sport, etc., from simple to complex forms. Because of the vastness of such a subject it is evident that everything cannot be included. Indeed, such a scenario could go on forever keeping pace with human progress. Any of these scenes, though a motif in a series of impressions, may in itself suggest a starting point for developing a theme or trend of its own. Living in a synthetic world the cinema artist will probably find his greatest source of expression in synthetic subjects, subjects being further syntheured through the aesthetic medium of the camera.

The conscious use of advanced synthesis in art has scarcely begun. The cinema, with motion as its magic wand, is the only medium that can continue developing, while other fine arts, because of their limited means of expression, have reached their ultimate.

on perpetually and there is no telling as to where it may lead. All these things are still in their infancy but they will no doubt become a reality of the future.

It is obvious that all things are essentially natural no matter how much they may be changed because all are composed of the same elements. Thus, we designate those as synthetic which man has harnessed for his own use. Synthesis must not be confused with the artificial. An artificial thing is a copy of something existing in nature and is easily detected. Synthesis is the creation of new forms or substances from nature's materials. It is nature's way of doing things speeded up by the influence of man. Just as the bee is an agent in carrying pollen from one flower to another so is man an agent in creating new things for his own use.

The following scenario traces briefly man's use of the animal, vegetable and mineral kingdoms in producing food, clothing, shelter, science, art, sport, etc., from simple to complex forms. Because of the vastness of such a subject it is evident that everything cannot be included. Indeed, such a scenario could go on forever keeping pace with human progress. Any of these scenes, though a motif in a series of impressions, may in itself suggest a starting point for developing a theme or trend of its own. Living in a synthetic world the cinema artist will probably find his greatest source of expression in synthetic subjects, subjects being further synthesized through the aesthetic medium of the camera.

The conscious use of advanced synthesis in art has scarcely begun. The cinema, with motion as its magic wand, is the only medium that can continue developing, while other fine arts, because of their limited means of expression, have reached their ultimate.

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... synthesis in art has ... with motion as its magic ... can continue developing, ... of their limited means of ...ltimate.

Symphony Synthetic

Man, utilizing the resources of the animal, vege
and mineral kingdoms, combines elements in endless
to create substances and forms that never before e
By penetrating nature's secrets he cultivates food, clo
shelter, science, art, sport, etc., continually improvi
various phases of each as his knowledge increase
analyzes the atom in order to extract its power a
some day he shall be able to create any substance
in any quantity as well as new substances that at
he cannot imagine exist. He delves into the mind
what makes it tick so he will be able to direct his th
and eliminate those that are not conducive to his
He is coming to realize that nothing is static, either
sally or physically, that all things may be direct
constructive channels for the benefit of humanity
is fast coordinating the cosmos. What appears
able to-day becomes commonplace to-morrow.

Nature also changes substances and our though
form to form, but in most cases these are pr
processes and man cannot wait that long. For
diamonds take millions of years to form in the earth
once discovering the secret of splitting atoms a
bining them as desired probably could accomp
same thing in a few hours or minutes. Thus, wo
not always be wood, and stone need not alway
stone, for by understanding the combinations o
thus form these substances, they could be readily
to form any other desired substances. Likewise, by
ing thoughts, destructive mental tendencies alread
transformed into constructive qualities, replacin
this means that synthesis can b

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SYMPHONY SYNTHETIC

The Cast

Man

Food	Science
Clothing	Art
Shelter	Sport

Scene 1

Exterior CLOSE-UP (FADE IN)
Of flowing water (DISSOLVE)

Scene 2

Exterior CLOSE-UP
Of fisherman's hands alternately pulling on cord of fish net (DISSOLVE)

Scene 3

Exterior Water CLOSE-UP
Of fish net being hauled out of water — swings in air loaded with fish — then is dropped on ground — spreads open revealing fish rapidly flapping about (DISSOLVE)

Scene 4

Exterior CLOSE-UP
Of flowing water (FADE OUT)

Scene 5

Exterior Farm CLOSE-UP (FADE IN)
Of plowshare cutting rut in soil as camera follows (DISSOLVE)

Scene 6

Exterior Farm CLOSE-UP
Of human hand rhythmically sprinkling seeds in furrow — camera follows hand as it drops seeds (DISSOLVE)

Scene 7

Exterior Farm CLOSE-UP
Water falling from spout of swaying watering-can — camera follows as it waters (DISSOLVE)

Scene 8

Exterior Farm CLOSE-UP
Of hoe as it rhythmically pulls up ground (DISSOLVE)

Scene 9

Exterior Farm CLOSE-UP
Of rake as it rhythmically smooths surface of ground (DISSOLVE)

Scene 10

Exterior Farm CLOSE-UP
Of hands alternately pulling up carrots or similar underground vegetable as camera moves slowly backward (DISSOLVE)

Scene 12

Exterior Farm CLOSE-UP
Of hands rhythmically breaking corn from stalks as camera moves backward (DISSOLVE)

Scene 12

Exterior Farm CLOSE-UP
Of hands alternately plucking berries from bush (DISSOLVE)

Scene 13

Exterior Farm CLOSE-UP
Of hands alternately picking apples (oranges, peaches, etc.) from tree — branch swaying up and down as hands pick fruit (DISSOLVE)

Scene 14

Exterior Farm CLOSE-UP
Of hand rhythmically twisting squash or melon from its stem — portion of another squash or melon twisting in alternate rhythm (DISSOLVE)

Scene 15

Exterior Farm CLOSE-UP
Of hands alternately pumping milk from cow (DISSOLVE)

Scene 16

Exterior Farm CLOSE-UP
Of hands alternately plucking bunches of wheat as camera follows left, right and backward, etc. (DISSOLVE)

Scene 17

Exterior Farm CLOSE-UP
Of hand with scythe rhythmically cutting wheat as camera follows (DISSOLVE)

Scene 18

Exterior Farm CLOSE-UP
Blades of harvester machine rapidly cutting wheat as camera follows (DISSOLVE)

Scene 19

Exterior CLOSE-UP
Of hand rhythmically pounding with heavy club—camera follows slowly down the stick to reveal the beater pounding corn grains on rock or tree stump (DISSOLVE)

Scene 20

Exterior CLOSE-UP
Of windmill arms as they flicker over camera (DISSOLVE)

Scene 21

Exterior CLOSE-UP
Of center axis of windmill as it spins (DISSOLVE)

Scene 22

Exterior CLOSE-UP
Of portion of water wheel revolving (DISSOLVE)

Scene 23

Interior Kitchen CLOSE-UP
Of hand with spoon beating batter in bowl (DISSOLVE)

Scene 24

Interior Kitchen CLOSE-UP
Of blades of egg beater rapidly churning cream in bowl (DISSOLVE)

Scene 25

Interior Kitchen CLOSE-UP
Of porridge or other liquid bubbling in saucepan (DISSOLVE)

Scene 26

Interior Kitchen CLOSE-UP
Of hand scraping large carrot with knife — left hand turns it back and forth as right hand scrapes (DISSOLVE)

Scene 27

Interior Kitchen CLOSE-UP
Of hand with knife rapidly slicing cucumber (use half speed on camera to accelerate motion on screen) (DISSOLVE)

Scene 28

Interior Kitchen CLOSE-UP
Of hand paring an apple (orange, potato, etc.) as left hand turns it round and round (DISSOLVE)

Scene 29

Exterior or Interior CLOSE-UP
Of mouth rhythmically biting an apple as hand turns it round and round (DISSOLVE)

Scene 30

Exterior or Interior CLOSE-UP
Of mouth eating corn on cob as hand turns it round and round (DISSOLVE)

Scene 31

Exterior or Interior CLOSE-UP
Of hands breaking bread into pieces as they turn it round and round (DISSOLVE)

Scene 32

Interior Dining Room CLOSE-UP
Of hands with knife and fork rhythmically cutting meat, vegetables or other food on plate (DISSOLVE)

Scene 33

Interior Dining Room CLOSE-UP
Of hand with spoon dipping rhythmically into bowl of soup or other liquid (DISSOLVE)

Scene 34

Exterior Stream CLOSE-UP
Of hands with large jar rhythmically scooping water from flowing stream (DISSOLVE)

Scene 35

Exterior Well CLOSE-UP
Of hands alternately pulling well rope (DISSOLVE)

Scene 36

Exterior Well CLOSE-UP
Of wheel turning as rope pulls (DISSOLVE)

Scene 37

Exterior Pump CLOSE-UP
Of hands rhythmically working bar on water pump up and down (DISSOLVE)

Scene 38

Exterior Pump CLOSE-UP
Of water jerking from mouth of pump (DISSOLVE)

Scene 39

Exterior Sink CLOSE-UP
Of hand turning on faucet with short jerks (DISSOLVE)

Scene 40

Interior Sink CLOSE-UP
Of water swirling in sink (DISSOLVE)

Scene 41

Exterior Stream CLOSE-UP
Of mouth rhythmically drinking from cupped hands that scoop water from flowing stream (DISSOLVE)

Scene 42

Exterior Stream CLOSE-UP
Of mouth rhythmically drinking from shell as hands obtain water from waterfall (DISSOLVE)

Scene 43

Exterior or Interior CLOSE-UP
Of mouth drinking from bowl as drinker sits upright (DISSOLVE)

Scene 44

Exterior or Interior CLOSE-UP
Of mouth rhythmically drinking from china cup as drinker sits upright (DISSOLVE)

Scene 45

Exterior or Interior CLOSE-UP
Of mouth rhythmically drinking glass of water as drinker's hand is tilted slightly backward (DISSOLVE)

Scene 46

Exterior or Interior CLOSE-UP
Of mouth rhythmically drinking beer from stein as drinker's head is tilted diagonally (DISSOLVE)

Scene 47

Exterior or Interior CLOSE-UP
Of mouth drinking from flask as head lies horizontal (DISSOLVE)

Scene 48

Interior Crib CLOSE-UP
Of baby's mouth rapidly drinking milk from bottle as it lies horizontally in crib (DISSOLVE)

Scene 49

Exterior CLOSE-UP
Of flowing water (FADE OUT)

Scene 50

Exterior CLOSE-UP (FADE IN)
Of hands rhythmically separating bunch of flat

(any long wet grass will represent flax)
SOLVE)

Scene 51

Exterior CLOSE-UP
Of hand with shears clipping wool from sheep
(DISSOLVE)

Scene 52

Exterior Loom CLOSE-UP
Of hands with shuttle weaving weft over warp threads with rhythmic motion (DISSOLVE)

Scene 53

Exterior or Interior CLOSE-UP
Of hands rhythmically winding wool on stick with twisting motion (DISSOLVE)

Scene 54

Exterior or Interior CLOSE-UP
Of tips of knitting needles rapidly making stitches — hand appears alternately as it winds thread over needles (DISSOLVE)

Scene 55

Interior CLOSE-UP
Of hands rhythmically twisting threads on spinning wheel (DISSOLVE)

Scene 56

Interior CLOSE-UP
Of foot pressing on treadle of spinning wheel (DISSOLVE)

Of hand rhythmically pushing sewn cloth — cloth rolling over edge of table (DISSOLVE)

Scene 64

Exterior CLOSE-UP
Of flowing water (FADE OUT)

Scene 65

Exterior CLOSE-UP (FADE IN)
Of logs floating downstream (DISSOLVE)

Scene 66

Interior Forest CLOSE-UP
Of axe cutting rhythmically into trunk of tree (DISSOLVE)

Scene 67

Interior Forest CLOSE-UP
Of hand pulling saw in and out through log — camera moves horizontally past saw to reveal another hand pulling saw alternately on other side of log (DISSOLVE)

Scene 68

Interior Forest CLOSE-UP
Of saw as it rhythmically cuts into wood — camera moves backward slowly revealing two lumbermen sawing log in alternate rhythm (DISSOLVE)

Scene 69

Exterior or Interior CLOSE-UP
Of hands rhythmically planing a beam of wood — shavings flying about (DISSOLVE)

Scene 30

Interior or Interior CLOSE-UP
Of hands with chisel rhythmically chiselling portion of wood (DISSOLVE)

Scene 31

Interior or Interior CLOSE UP
Of hands rhythmically sandpapering surface of wood (DISSOLVE)

Scene 32

Interior or Interior CLOSE UP
Of hands with cloth rhythmically polishing surface of wood (FADE OUT)

Scene 33

Interior (semi-profile CLOSE UP (FADE IN)
Of hands rhythmically stitching end of branch with needle (FADE OUT)

Scene 34

Interior (semi-profile CLOSE UP
Of hands rhythmically drawing end of sandpole with [illegible]

Scene 35

[illegible] (semi-profile CLOSE UP
[illegible] of hand and portion of [illegible] of wood [illegible] and [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

Scene 76

Exterior Tent CLOSE-UP
Of hands unrolling canvas — camera follows hands as they unroll canvas (DISSOLVE)

Scene 77

Exterior Tent CLOSE-UP
Of hands alternately pulling on ropes (DISSOLVE)

Scene 78

Exterior Tent CLOSE-UP
Of canvas jerking rhythmically as it is being pulled over the poles (DISSOLVE)

Scene 79

Exterior Tent CLOSE-UP
Of hand with hammer knocking small post into ground (DISSOLVE)

Scene 80

Exterior Tent CLOSE-UP
Of hand winding cord securely around small tent post (DISSOLVE)

Scene 81

Exterior Tent MEDIUM-SHOT
Camera makes one revolution about the tent revealing it completed (FADE OUT)

Scene 82

Interior CLOSE-UP (FADE IN)
Of architect's hand with compass drawing circles on paper (DISSOLVE)

Scene 83

Interior CLOSE-UP
Of architect's hand with ruler drawing horizontal lines one under the other with rhythmic motion (DESIGN VI)

Scene 84

Interior CLOSE UP
Of architect's hands with ruler drawing vertical lines one after the other with rhythmic motion (DESIGN VI)

Scene 85

Interior CLOSE UP
Of architect's hands with ruler drawing diagonal lines one after the other with rhythmic motion (DESIGN VI)

Scene 86

Interior CLOSE UP
Of geometrical instruments moving over a blueprint as if they were busily engaged with calculations (DESIGN VI)

Scene 87

Interior CLOSE UP
Of hands of draftsman at work with right angle [illegible] (DESIGN VI)

Scene 88

Interior CLOSE UP
Of hands of architect at work drawing [illegible] (DESIGN VI)

Scene 89

Exterior CLOSE-UP
Of surveyor's hand adjusting level up and down with rhythmic motion (DISSOLVE)

Scene 90

Exterior Building Foundation MEDIUM-SHOT
Of steam shovel whirling about — all parts moving — arms, wheels, ropes, etc. (DISSOLVE)

Scene 91

Interior Steam Shovel CLOSE-UP
Of workman's hands moving brakes back and forth alternately (DISSOLVE)

Scene 92

Exterior Steam Shovel CLOSE-UP
Arm of steam shovel moving up and down rhythmically as shovel is being raised and lowered — large wheel revolving (DISSOLVE)

Scene 93

Exterior Steam Shovel CLOSE-UP
Of shovel being raised and lowered as it is suspended on cables — suddenly descends and gouges out dirt — teeth of shovel biting furiously (DISSOLVE)

Scene 94

Exterior Steam Shovel CLOSE-UP
Forepart of steam shovel — small wheel revolving as cables pull — steam pouring from spout (DISSOLVE)

Scene 101

Exterior Building CLOSE-UP
Of hands laying bricks — camera moves horizontally as it reveals workmen's hands alternately laying bricks and scraping away surplus mortar (DISSOLVE)

Scene 103

Exterior Building CLOSE-UP
Of workman's hand with spade smearing clay for sidewalk with circular motion (DISSOLVE)

Scene 104

Interior Building CLOSE-UP
Of hand with brush applying paint to wall with vertical motion (DISSOLVE)

Scene 105

Exterior Building CLOSE-UP
Of workman's feet walking with wheelbarrow as camera follows — wheel of barrow and feet only are showing (DISSOLVE)

Scene 106

Exterior Road CLOSE-UP
Of roller of steamroller flattening asphalt as camera follows (DISSOLVE)

Scene 107

Interior Building CLOSE-UP
Of elevator cables revolving on sheave (DISSOLVE)

Scene 114

Exterior Chimney CLOSE-UP
Of flowing water (FADE OUT)

Scene 115

Exterior CLOSE-UP (FADE IN)
Of bare feet rhythmically stamping clay — camera moves horizontally revealing two hands forming wet clay with circular motion (DISSOLVE)

Scene 116

Exterior Potter's Wheel CLOSE-UP
Of hands rhythmically molding clay on revolving turntable of potter's wheel (DISSOLVE)

Scene 117

Exterior Potter's Wheel—CLOSE-UP
Of bare foot rhythmically pressing treadle of potter's wheel (DISSOLVE)

Scene 118

Exterior CLOSE-UP
Of hands rhythmically rubbing two large stones together (DISSOLVE)

Scene 119

Exterior CLOSE-UP
Of fire filling screen (DISSOLVE)

Scene 120

Exterior CLOSE-UP
Of hands rhythmically smoothing bowl with circular motion (DISSOLVE)

Scene 108

Interior Building LONG-SHOT
Shooting down elevator shaft — elevator moving into camera — ropes and machinery in moti (DISSOLVE)

Scene 109

Interior Elevator Shaft CLOSE-UP
Shooting down portion of shaft — weight sliding u past camera (DISSOLVE)

Scene 110

Interior Elevator Shaft CLOSE UP
Shooting up portion of shaft weight sliding dow past camera (DISSOLVE)

Scene 111

Interior Elevator CLOSE UP
Of rapid succession of doors and walls as elevator shoots down in one continuous motion (DIS SOLVE)

Scene 112

Exterior Building CLOSE-UP
Of coal [illegible]
(DISSOLVE)

Exterior C
Of coal
[illegible]

Scene 114

Exterior Chimney CLOSE-UP
Of flowing water (FADE OUT)

Scene 115

Exterior CLOSE-UP (FADE IN)
Of bare feet rhythmically stamping clay — camera moves horizontally revealing two hands forming wet clay with circular motion (DISSOLVE)

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Of hands rhythmically molding clay on revolving turntable of potter's wheel (DISSOLVE)

Scene 117

Exterior Potter's Wheel—CLOSE-UP
Of bare foot rhythmically pressing treadle of potter's wheel (DISSOLVE)

Scene 118

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Of hands rhythmically rubbing two large stones together (DISSOLVE)

Scene 119

Exterior CLOSE-UP
Of fire filling screen (DISSOLVE)

Scene 120

Exterior CLOSE-UP
Of hands rhythmically smoothing bowl with circular motion (DISSOLVE)

Scene 122

Exterior CLOSE-UP

Of hands rhythmically weaving straw basket as they turn it round and round (DISSOLVE)

Scene 123

Exterior CLOSE-UP

Of fingers rhythmically counting large beads on string (DISSOLVE)

Scene 124

Exterior CLOSE-UP

Of hands counting out sea shells while another hand alternately slides them out of scene (DISSOLVE)

Scene 125

Exterior CLOSE-UP

Of fingers rhythmically counting out pebbles while another hand alternately slides them out of scene (DISSOLVE)

Scene 126

Interior CLOSE-UP

Of fingers rhythmically counting out coins one by one while another hand alternately slides them out of scene (DISSOLVE)

Scene 127

Interior CLOSE-UP

Of hands rhythmically counting out bills one by one while another hand alternately slides them out of scene (DISSOLVE)

Scene 127

Exterior Sand CLOSE-UP
Of finger printing letters of alphabet as camera follows — abcdefg (DISSOLVE)

Scene 128

Exterior Clay CLOSE-UP
Of hand with stylus or stick printing letters on wet clay as camera follows — hijklmnop (DISSOLVE)

Scene 129

Exterior Blackboard CLOSE-UP
Of hand with chalk printing letters of alphabet as camera follows — qrstuvw (DISSOLVE)

Scene 130

Interior CLOSE-UP
Of hand with brush painting large letters on paper or card as camera follows — xyz (DISSOLVE)

Scene 131

Interior CLOSE-UP
Of hand with pencil rapidly writing the alphabet across surface of paper as camera follows (DISSOLVE)

Scene 132

Interior CLOSE-UP
Of hand with pen rapidly writing alphabet across surface of paper as camera follows (DISSOLVE)

Scene 133

Exterior Typewriter CLOSE-UP
Of fingers rhythmically tapping typewriter keys
(DISSOLVE)

Scene 134

Exterior Typewriter CLOSE-UP
Of type rapidly tapping out letters as roller moves
(DISSOLVE)

Scene 135

Exterior Printing Press CLOSE-UP
Rollers of printing press in action (DISSOLVE)

Scene 136

Interior CLOSE-UP
Of old hands slowly unrolling long parchment scroll
(DISSOLVE)

Scene 137

Interior CLOSE-UP
Of fingers rapidly turning corner pages of large book
(DISSOLVE)

Scene 138

Exterior Stream CLOSE-UP
Of hand rhythmically shaking gold pan over flowing
stream (DISSOLVE)

Scene 139

Exterior CLOSE-UP
Of fingers gently sifting ore held in palm of hand
(DISSOLVE)

Scene 140

Interior Jewelry Shop CLOSE-UP
Of fingers gently polishing ring held between two fingers with cloth as they turn it this way and that (DISSOLVE)

Scene 141

Interior CLOSE-UP
Of hand with ring on finger turning this way and that as though admiring diamond (DISSOLVE)

Scene 142

Exterior or Interior CLOSE-UP
Of artist's hand with paint brush rhythmically daubing paint on canvas (DISSOLVE)

Scene 143

Interior CLOSE-UP
Of sculptor's hand holding chisel while he rhythmically knocks head of chisel with hammer — chips of marble falling (DISSOLVE)

Scene 144

Exterior CLOSE-UP
Of fingers rhythmically pushing down tobacco in pipe — camera follows long pipestem to reveal mouth rhythmically puffing smoke (DISSOLVE)

Scene 145

Exterior Locomotive CLOSE-UP
Of steam or thick smoke puffing from spout (DISSOLVE)

Scene 152

Exterior Machinery CLOSE-UP
Of lever balancing up and down (DISSOLVE)

Scene 153

Interior Grocery Store CLOSE-UP
Portion of grocer's scale balancing up and down by means of weight — camera follows horizontally along scale to reveal tray balancing up and down as it gains equilibrium — portion of scoop rhythmically shaking out grain into tray (DISSOLVE)

Scene 154

Exterior Scale CLOSE-UP
Of dial hand jumping rhythmically as scale gains equilibrium (DISSOLVE)

Scene 155

Interior CLOSE-UP
Of fingers rhythmically tapping out message on telegraph key (DISSOLVE)

Scene 156

Interior CLOSE-UP
Of fingers rhythmically tapping lever on telephone as though impatient for number (DISSOLVE)

Scene 157

Exterior Radio CLOSE-UP
Of fingers twirling radio dial back and forth (DISSOLVE)

Scene 152

Exterior Machinery CLOSE-UP
Of lever balancing up and down (DISSOLVE)

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Scene 157

Exterior Radio CLOSE-UP
Of fingers twirling radio dial back and forth (DISSOLVE)

Scene 164

Exterior Projector CLOSE-UP
Of projector reel spinning as it automatically winds film (DISSOLVE)

Scene 165

Exterior CLOSE-UP
Of flowing water (FADE OUT)

Scene 166

Exterior Stream CLOSE-UP (FADE IN)
Tip of fishing rod as it sways over flowing stream — camera follows rod to reveal fisherman's hand rapidly winding reel (DISSOLVE)

Scene 167

Exterior Ice CLOSE-UP
Of foot on ice skate circling round and round — then moving backwards forming S-curves as camera follows — then turning and gliding horizontally *as camera follows* (DISSOLVE)

Scene 168

Exterior Sled CLOSE-UP
Of portion of runner of sled gliding swiftly over snow or ice as camera follows (DISSOLVE)

Scene 169

Exterior Tennis Court CLOSE-UP
Of hand with tennis racket balancing it back and forth with rhythmic motion as though trying out various strokes (DISSOLVE)

Scene 158

Interior Laboratory CLOSE-UP
Of scientist's fingers rhythmically turning wheel of
microscope as he adjusts focus (DISSOLVE)

Scene 159

Interior Laboratory CLOSE-UP
Of scientist's hands rhythmically pouring various
amounts of liquid back and forth from one test
tube to another (DISSOLVE)

Scene 160

Interior CLOSE-UP
Of hand with stethoscope listening to patient's hear
— moving over chest with jumpy movemen
(DISSOLVE)

Scene 161

Interior CLOSE-UP
Of clock pendulum swinging rhythmically (DI
SOLVE)

Scene 162

Interior CLOSE-UP
Of hands with tape measure rhythmically measur
cloth or other material (DISSOLVE)

Scene 163

F mera CLOSE-UP
pidly turning crank of motion pic
DISSOLVE)

Scene 164

Exterior Projector CLOSE-UP
Of projector reel spinning as it automatically winds film (DISSOLVE)

Scene 165

Exterior CLOSE-UP
Of flowing water (FADE OUT)

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Of hand with tennis racket balancing it back and forth with rhythmic motion as though trying out various strokes (DISSOLVE)

Scene 170

Exterior Golf Course CLOSE-UP
Of tip of golf stick swaying back and forth (DISSOLVE)

Scene 171

Exterior Sky CLOSE-UP
Of kite swaying back and forth in the wind — moving clouds in background (DISSOLVE)

Scene 172

Exterior CLOSE-UP
Of pinwheel spinning rapidly (DISSOLVE)

Scene 173

Exterior CLOSE-UP
Of top of parasol spinning rapidly (DISSOLVE)

Scene 174

Exterior Pavement CLOSE-UP
Of top spinning (DISSOLVE)

Scene 175

Exterior Pavement CLOSE-UP
Of child's foot hopping from one chalk box to another in game of hopscotch as camera follows
(DISSOLVE)

Scene 176

Exterior CLOSE-UP
Of hand rhythmically bouncing ball (DISSOLVE)

Scene 177

Exterior CLOSE-UP
Of feet on pogo-stick bouncing rhythmically up and down (DISSOLVE)

Scene 178

Exterior CLOSE-UP
Of fingers springing arrow on string of bow (DISSOLVE)

Scene 179

Exterior CLOSE-UP
Of feet of swimmer bouncing rhythmically on edge of diving board (DISSOLVE)

Scene 180

Exterior Water CLOSE-UP
Shooting down on swimmer swimming rhythmically as camera follows (DISSOLVE)

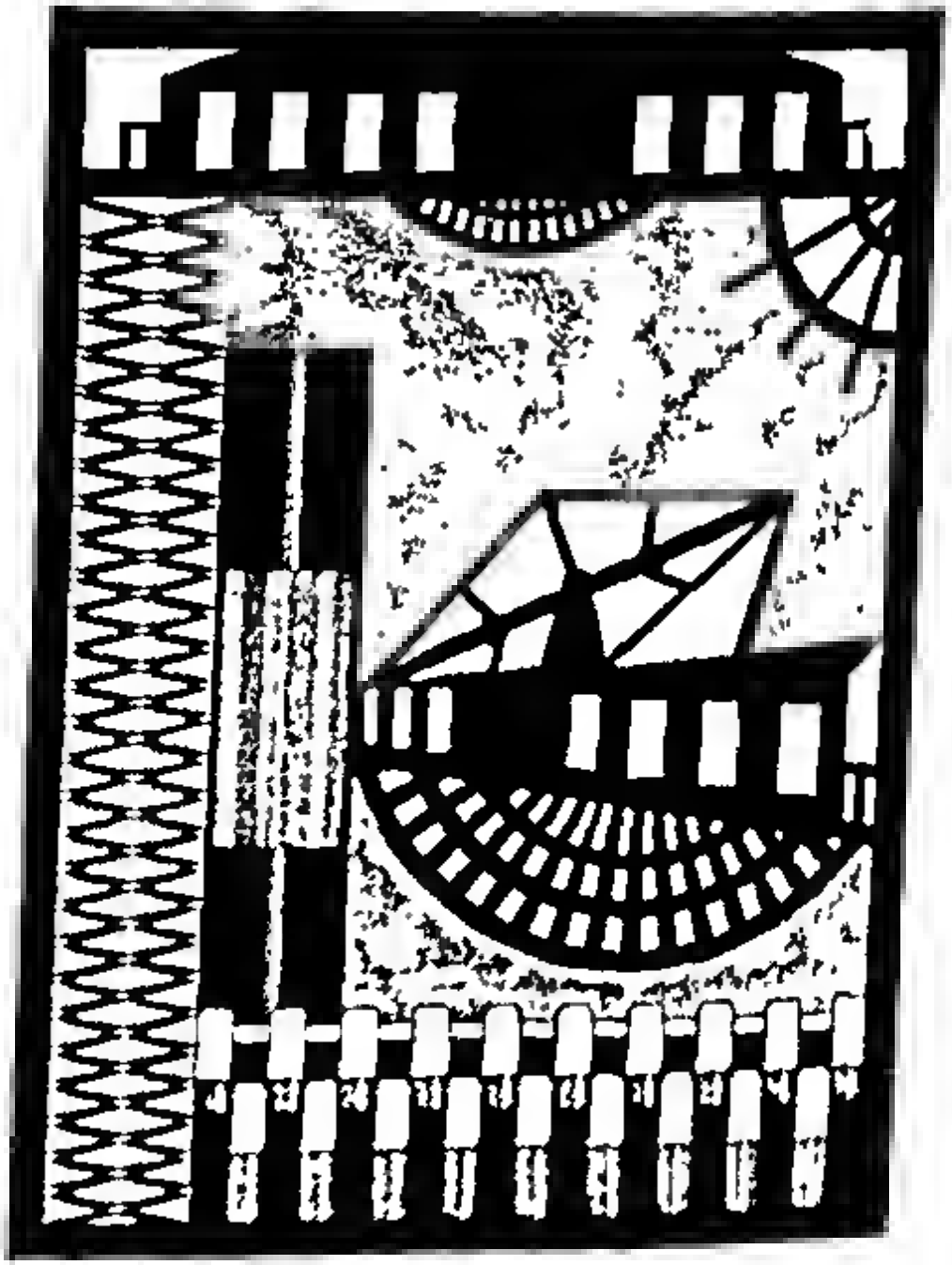
Scene 181

Exterior Water CLOSE-UP
Of rear of motor boat swirling through water as camera follows — hand on lever of outboard motor rhythmically moving it back and forth — boat *moving round and round in long graceful curves* (DISSOLVE)

Scene 182

Exterior CLOSE-UP
Of flowing water (FADE OUT SLOWLY)

THE END



A FERRY TALE

A Ferry Tale

I don't know why I chose to dramatize Miss Ferry. I could just as well have chosen one of her relations. Perhaps it's because she is such a neglected soul. Even with all the publicity going around nowadays Miss Ferry has been entirely overlooked. Not that she doesn't possess unlimited talent and an unusual personality. The fault really lies with herself. She seems perfectly content to do her work quietly and well unheedful of the march of civilization.

Shall we permit such talent to go to waste? What to do? It remains for the cinema artist to reload his camera and give Miss Ferry a satisfactory screen test. "But," you ask, "how is it possible for us to approach so timid a person when even professionals balk at her reticence?" The answer is simple. All one has to do is to board Miss Ferry with the crowd and she won't know the difference. Also, you remember do you not, that there are such wonderful things as telephoto lenses? With their skillful use many striking close-ups of Miss Ferry can be obtained. Various bits of "local color" that the amateur may observe can be spliced into the film to emphasize Miss Ferry's unique personality.

A FERRY TALE

The Cast

Miss Ferry
The Pilot
Passengers
Automobiles

Scene 1

Interior Ferry House CLOSE-UP
Of passengers' feet rushing past camera (DISSOLVE)

Scene 2

Exterior Ferry House MEDIUM-SHOT
Shooting down on tops of three lines of automobiles as they move under camera — third line of cars partially separated from the other two (DISSOLVE)

Scene 3

Exterior Ferry CLOSE-UP
Of ferry gate being closed — camera follows horizontally as gate spreads from one side of boat to the other (DISSOLVE)

Scene 4

Exterior Dock CLOSE-UP
Of succession of dock posts as ferry glides out (DISSOLVE)

A Ferry Tale

I don't know why I chose to dramatize Miss Ferry I could just as well have chosen one of her relatives Perhaps it's because she is such a neglected soul Even with all the publicity going around nowadays Miss Ferry has been entirely overlooked Not that she doesn't possess unlimited talent and an unusual personality The fault really lies with herself She seems perfectly content to do her work quietly and well unheedful of the march of civilization

Shall we permit such talent to go to waste? What to do? It remains for the cinema artist to unbind her fingers and give Miss Ferry a satisfactory screen test "But," you ask, "how is it possible for us to approach so timid a person when even professionals balk at her reticence?" The answer is simple All one has to do is to hunt Miss Ferry with the screen and she won't know the difference You remember the fine art, that there are such wonderful things as telephoto lenses? With their aid (if one must so bring close ups of Miss Ferry can be obtained Various bits of "local color" that the amateur and director can be upload onto the film to suggest Miss Ferry's unique personality

A FERRY TALE

The Cast

Miss Ferry
The Pilot
Passengers
Automobiles

Scene 1

Interior Ferry House CLOSE-UP
Of passengers' feet rushing past camera (DISSOLVE)

Scene 2

Exterior Ferry House MEDIUM-SHOT
Shooting down on tops of three lines of automobiles as they move under camera — third line of cars partially separated from the other two (DISSOLVE)

Scene 3

Exterior Ferry CLOSE-UP
Of ferry gate being closed — camera follows horizontally as gate spreads from one side of boat to the other (DISSOLVE)

Scene 4

Exterior Dock CLOSE-UP
Of succession of dock posts as ferry
(DISSOLVE)

A Perry Tale

I don't know why I chose to dramatize Miss Perry I could just as well have chosen one of her relations. Perhaps it's because she is such a neglected soul. Even with all the publicity going around nowadays Miss Perry has been entirely overlooked. Not that she doesn't possess an limited talent and an unusual personality. The fault really lies with herself. She seems perfectly content to do her work quietly and well unheedful of the march of modernism.

Shall we permit such talents to go to waste? What to do? It remains for the cinema artist to unleash his camera and give Miss Perry a satisfactory screen test. "How," you ask, "how is it possible for us to approach an unusual person when even professionals balk at her reticence?" The answer is simple. All one has to do is to bring Miss Perry with the crowd and she won't know the difference. Also, you remember do you not, that there are such wonderful things as telephoto lenses? With these skillful and many striking close ups of Miss Perry can be obtained. Various bits of "local color" that the camera at most viewpoints can be placed upon the film to emphasize Miss Perry's unique personality.

A FERRY TALE

The Cast

Miss Ferry
The Pilot
Passengers
Automobiles

Scene 1

Interior Ferry House CLOSE-UP
Of passengers' feet rushing past camera (DISSOLVE)

Scene 2

Exterior Ferry House MEDIUM-SHOT
Shooting down on tops of three lines of automobiles as they move under camera — third line of cars partially separated from the other two (DISSOLVE)

Scene 3

Exterior Ferry CLOSE-UP
Of ferry gate being closed — camera follows horizontally as gate spreads from one side of boat to the other (DISSOLVE)

Scene 4

Exterior Dock CLOSE-UP
Of succession of dock posts as ferry glides out (DISSOLVE)

Scene 5

Exterior Ferry CLOSE-UP
Side of ferry curving past camera as it glides out of dock — windows flickering light as ferry passes camera (DISSOLVE)

Scene 6

Interior Pilot's Cabin CLOSE-UP
Of pilot's hand rhythmically turning guide wheel back and forth as he guides ferry (DISSOLVE)

Scene 7

Exterior Ferry CLOSE UP
Of paddle wheel churning water into foam (DISSOLVE)

Scene 8

Exterior Ferry (Top Deck) CLOSE UP
Of engine pump gradually gaining momentum camera moves closer to reveal portion of pump that swings down and up rhythmically (DISSOLVE)

Scene 9

Interior Engine Room MEDIUM SHOT
Of machinery in motion giant piston rods moving slowly up and down shafts (DISSOLVE)

Scene 10

Exterior Ferry CLOSE UP
Face of waterwheel gradually fades (DISSOLVE)

Scene 11

Exterior Ferry MEDIUM-SHOT
Showing stream of turbulent water in wake of ferry (DISSOLVE)

Scene 12

Interior Pilot's Cabin CLOSE-UP
Of pilot's hand rhythmically turning guide wheel back and forth as he guides ferry (DISSOLVE)

Scene 13

Exterior Ferry CLOSE-UP
Of paddle wheel churning water into foam (DISSOLVE)

Scene 14

Exterior Ferry CLOSE-UP
Portion of engine pump that swings down — out — and up rhythmically — camera moves back slowly revealing full engine pump as it gains momentum (DISSOLVE)

Scene 15

Interior Engine Room CLOSE-UP
Of giant piston rods moving rhythmically up and down shaft (DISSOLVE)

Scene 16

Exterior Ferry CLOSE-UP
Tips of smokestacks pouring forth smoke (DISSOLVE)

Showing two ferry boats passing each other in mid-stream (IRIS OUT)

Scene 24

Exterior Ferry CLOSE-UP (IRIS IN)
Of sea gulls soaring overhead — camera moves round very slowly as it follows gulls in flight (DISSOLVE)

Scene 25

Interior Pilot's Cabin CLOSE-UP
Of pilot's hand rhythmically turning guide wheel back and forth as he guides ferry (DISSOLVE)

Scene 26

Exterior Ferry CLOSE-UP
Of paddle wheel churning water into foam (DISSOLVE)

Scene 27

Exterior Ferry CLOSE-UP
Of portion of engine pump that swings down — out — and up rhythmically (DISSOLVE)

Scene 28

Interior Engine Room CLOSE-UP
Of giant piston rods moving rhythmically up and down shaft (DISSOLVE)

Scene 29

Exterior Ferry CLOSE-UP
Tips of smokestacks pouring forth smoke (DISSOLVE)

Scene 36

Exterior Oock CLOSE-UP

Of succession of dock posts as ferry glides into slip (OISSOLVE)

Scene 37

Interior Oock CLOSE-UP

Of water swishing furiously as ferry glides into slip (OISSOLVE)

Scene 38

Interior Ferry House CLOSE-UP

Of hawser revolving on wheel as it pulls ferry into dock (DISSOLVE)

Scene 39

Exterior Ferry CLOSE-UP

Of ferry gate being opened — camera follows gate as it collapses from one side of ferry to the other (DISSOLVE)

Scene 40

Exterior MEDIUM-SHOT

Shooting down on tops of lines of automobiles as they move under camera (OISSOLVE)

Scene 41

Interior Ferry House CLOSE-UP

Of passengers' feet rushing past camera (FAOE OUT SLOWLY)

THE END

Scene 36

Exterior Dock CLOSE-UP
Of succession of dock posts as ferry glides into slip (DISSOLVE)

Scene 37

Interior Dock CLOSE-UP
Of water swishing furiously as ferry glides into slip (DISSOLVE)

Scene 38

Interior Ferry House CLOSE-UP
Of hawser revolving on wheel as it pulls ferry into dock (DISSOLVE)

Scene 39

Exterior Ferry CLOSE-UP
Of ferry gate being opened — camera follows gate as it collapses from one side of ferry to the other (DISSOLVE)

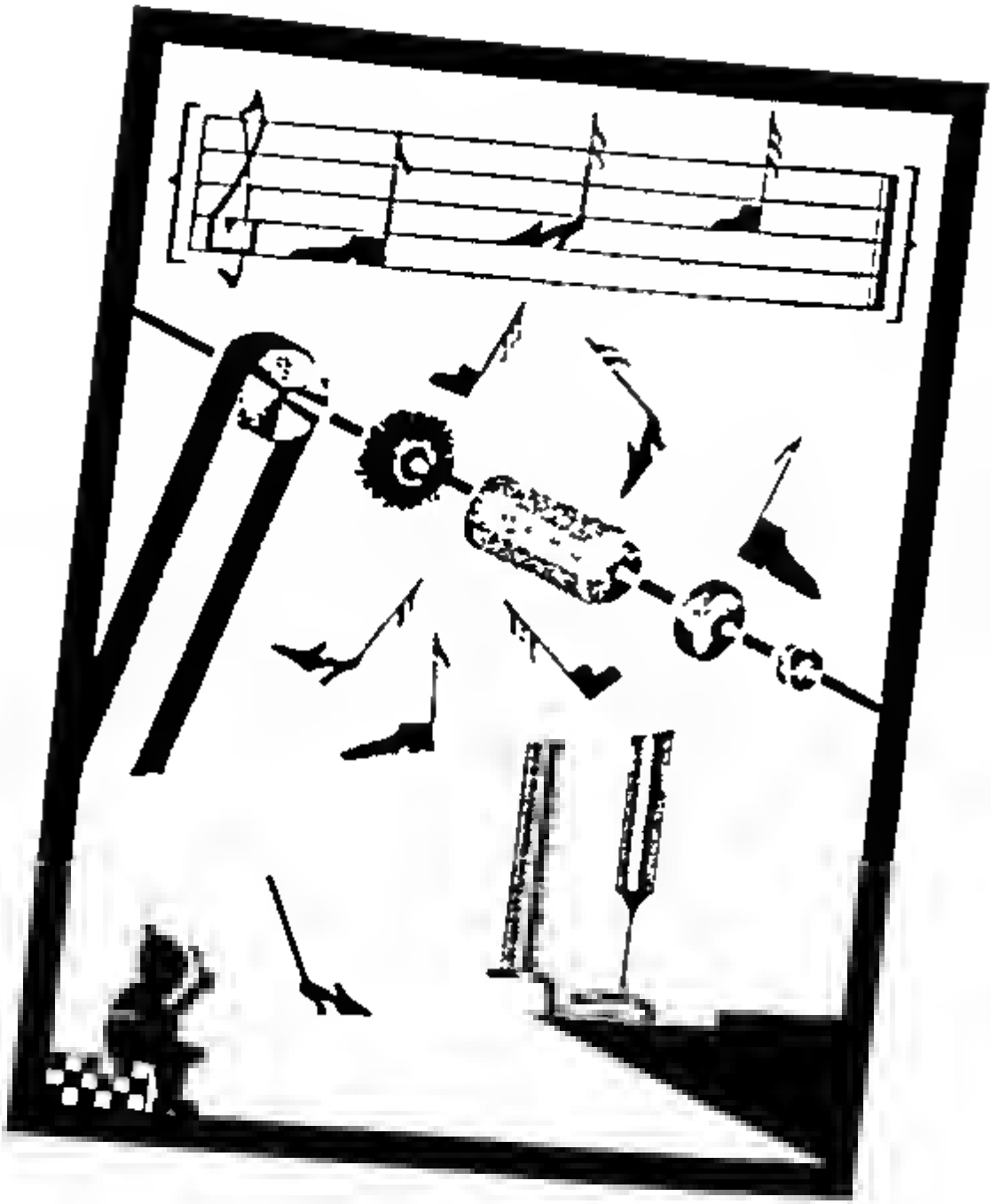
Scene 40

Exterior MEDIUM-SHOT
Shooting down on tops of lines of automobiles as they move under camera (DISSOLVE)

Scene 41

Interior Ferry House CLOSE-UP
Of passengers' feet rushing past camera (FADE OUT SLOWLY)

THE END



MUSICAL SHOES

Musical Shoes

The following scenario is a musical movie intended for synchronization with an original music score. It is merely a suggestive outline from which more lengthy subjects can be evolved. By experimenting with short subjects of this nature the cinema artist will be capable of obtaining more perfect synchronization with full length visual symphonies. The plan below will suggest a method of combining musical themes for the accompanying continuity.

1. *Introducing a swinging rhythm represented by the swaying shoe sign. Continuing this rhythm with the clock pendulum which marks time between the different processes of shoe repairing.*
2. *Introducing four musical themes represented by the cobbler's hands and the three different pairs of shoes.*
3. *Blending these themes with those representing the processes of stitching, nailing, polishing, etc.*
4. *Contrasting shoe themes with those of revolving wheels. For example: the workman's shoe on the tiny wheel, the lady's pump on the larger wheel, the child's shoe on the large brush. These three sized shoes and wheels are also symbolical of notes of the scale and a rising crescendo. In this instance crescendo and diminuendo, though opposed, may be blended together. The plan allows of infinite variety and treatment.*
5. *Combining all the themes at the climax which reveals the cobbler at his work bench alternating with the swing of the clock pendulum as he pounds nails. At this point multiple exposure may be included in the film repeating and blending previous motifs in continuous patterns. This gives a kaleidoscopic effect.*
6. *The diminuendo — ending on the same note as scene one represented by the swaying shoe sign.*

MUSICAL SHOES

The Cast

Jan Cobbler
One pair workman's clogs
One pair ladies' pumps
One pair children's shoes

Scene 1

Exterior Shoemaker's Shop (FADE IN) CLOSE-UP
Of boot-shaped sign swaying in the wind (DISSOLVE)

Scene 2

Interior Shoemaker's Shop CLOSE-UP
Of clock pendulum swinging rhythmically (DISSOLVE)

Scene 3

Interior Shoemaker's Shop CLOSE-UP
Of cobbler's hand examining heavy pair of shoes — he marks large crosses on soles and heels with piece of chalk as he turns them back and forth (DISSOLVE)

Scene 4

Interior Shoemaker's Shop CLOSE-UP
Of cobbler's hands examining pair of ladies' pumps

—he marks large crosses on soles and heels with piece of chalk as he turns them back and forth (DISSOLVE)

Scene 5

Interior Shoemaker's Shop CLOSE-UP
Of cobbler's hands examining pair of children's shoes —he marks large crosses on soles and heels with piece of chalk as he turns them back and forth (DISSOLVE)

Scene 6

Interior Shoemaker's Shop CLOSE-UP
Of pendulum swinging rhythmically (DISSOLVE)

Scene 7

Interior Shoemaker's Shop CLOSE-UP
Of cobbler's hands rhythmically shaping large piece of leather with knife (DISSOLVE)

Scene 8

Interior Shoemaker's Shop CLOSE-UP
Of cobbler's hands guiding heavy shoe under needle of sewing machine as he stitches the sole (DISSOLVE)

Scene 9

Interior Shoemaker's Shop CLOSE-UP
Of cobbler's hands guiding lady's pump under needle of sewing machine—half of sole already sewn (DISSOLVE)

Scene 10

Interior Shoemaker's Shop CLOSE-UP
Of cobbler's hands guiding child's shoe under needle

of sewing machine — sole almost completely stitched (DISSOLVE)

Scene 11

Interior Shoemaker's Shop CLOSE-UP
Of clock pendulum swinging rhythmically (DISSOLVE)

Scene 12

Interior Shoemaker's Shop CLOSE-UP
Of cobbler's hands rhythmically hammering nails into heel of workman's shoe (DISSOLVE)

Scene 13

Interior Shoemaker's Shop CLOSE-UP
Of cobbler's hands rhythmically hammering nails into heel of lady's pump — half of it already nailed (DISSOLVE)

Scene 14

Interior Shoemaker's Shop CLOSE-UP
Of cobbler's hands rhythmically hammering nails into heel of child's shoe — heel almost completely nailed (DISSOLVE)

Scene 15

Interior Shoemaker's Shop CLOSE-UP
Of clock pendulum swinging rhythmically (DISSOLVE)

Scene 16

Interior Shoemaker's Shop CLOSE-UP
Of cobbler's hand pulling electric switch (DISSOLVE)

Scene 24

Interior Shoemaker's Shop CLOSE-UP
Of child's feet on pedestals as cobbler's hands gently polish shoes with cloth (DISSOLVE)

Scene 25

Exterior Street CLOSE-UP
Of workman's feet walking with heavy tread toward camera as camera trucks back (DISSOLVE)

Scene 26

Exterior Street CLOSE-UP
Of lady's feet treading daintily as camera follows horizontally (DISSOLVE)

Scene 27

Exterior Street CLOSE-UP
Of child's feet skipping joyfully round a curb as camera follows behind them (DISSOLVE)

Scene 28

Interior Shoemaker's Shop CLOSE-UP
Of clock pendulum swinging rhythmically — camera trucks back slowly revealing Jan Cobbler at his work bench whistling as he rhythmically hammers nail into heel of shoe — he alternates with rhythmic swing of pendulum in background as he pounds nail (DISSOLVE) into multiple exposures, superimposed over cobbler who fades into half-tone as they become more definite, that repeat and blend previous motifs in continuous kaleidoscopic patterns, mounting to a crescendo and then sub-

siding, gradually fading and leaving only Jan Cobbler whose image increases in strength as he continues to pound nail *(DISSOLVE)*

Scene 29

Exterior Shoemaker's Shop CLOSE-UP
Of boot-shaped sign swaying in the wind (FADE OUT SLOWLY)

THE END

Afternoon of a Canoe

[illegible] will never cease to fascinate. First used as [illegible] transportation and fishing by primitive man, [illegible] has developed into the giant liner of the [illegible] It still persists, not only in primitive [illegible] but in the civilized world as well. Its graceful [illegible] derived from the crescent moon, has [illegible] down the centuries. The presence of [illegible] never can never fail to conjure up [illegible] beautiful things.

[illegible] the following scenes it would be an [illegible] to shoot the motifs in slow motion so [illegible] the lines can be obtained. If slow [illegible] it will be necessary to time the scenes [illegible] where ordinarily appear. If this is not [illegible] will result in mere flashes and [illegible] will be lost. The movements of the [illegible] a case in point. The camera should be [illegible] craft as the picture will be blurred [illegible] canoe. It should not be necessary [illegible] the middle of a lake however [illegible] will do just as well where the canoe can [illegible] controlled and the line effects more [illegible] The rollers need not be of gigantic size [illegible] a tendency to magnify motions so [illegible] rollers of small proportions near the shore [illegible] be of greater size when projected on the [illegible] these motions are not naturally present [illegible] a small motor boat should be sufficient for the

AFTERNOON OF A CANOE

The Cast

One Lake or River
One Canoe
One Canoeist
One Double Oar
One Portable Phonograph

Scene 1

Exterior Lake (FADE IN SLOWLY) CLOSE-UP
Of rippling water blown by wind towards background (DISSOLVE)

Scene 2

Exterior Canoe CLOSE-UP
Prow of canoe as it glides gracefully over water—camera follows as it curves first to the right, then to the left, then again to the right, forming an S-curve (DISSOLVE)

Scene 3

Exterior Canoe CLOSE-UP
Of canoeist's hands clenched on bar of double oar as he paddles rhythmically (DISSOLVE)

Scene 16

Interior Canoe CLOSE-UP
Of canoeist's hands starting reco
graph — he places needle on
record as though impatient to
tune — canoe rocking gently
record whirls (DISSOLVE)

Scene 17

Interior Canoe CLOSE-UP
Of canoeist's foot tapping toe on
as he keeps time with music.
gently (DISSOLVE)

Scene 18

Exterior Canoe CLOSE-UP
Portion of oar lying stretched acros
ist's hand rolling it rhythmically
sciously continues rhythm of music
ing gently (DISSOLVE)

Scene 19

Exterior Canoe CLOSE-UP
Of sail being raised on pole with short
pulls — it blows back and forth as wi
and carries boat along — sail swaying g
boat glides (DISSOLVE)

Scene 4

Exterior Canoe CLOSE-UP
Of paddle blade forming half circles in air as the oar rises and falls (DISSOLVE)

Scene 5

Exterior Canoe CLOSE-UP
Of paddle blade completing the circles as it rhythmically plies the water (DISSOLVE)

Scene 6

Exterior Canoe CLOSE-UP
Prow of canoe gliding vertically over water — water chaotic — conflicting currents (DISSOLVE)

Scene 7

Exterior Canoe CLOSE-UP
Of canoeist's hands rolling oar with increased vigor (DISSOLVE)

Scene 8

Exterior Canoe CLOSE-UP
Of paddle blade forming half circles in air as the oar rises and falls (DISSOLVE)

Scene 9

Exterior Canoe CLOSE-UP
Of paddle blade completing the circles as it rhythmically plies the water (DISSOLVE)

Scene 10

Exterior Canoe CLOSE-UP
Prow of canoe moving diagonally over water — rolls

under and over waves which get higher every moment (DISSOLVE)

Scene 11

Exterior Canoe CLOSE-UP
Of canoeist's hands rolling the oar with all his strength (DISSOLVE)

Scene 12

Exterior Canoe CLOSE-UP
Of paddle blade flashing in mid-air as the oar rises and falls (DISSOLVE)

Scene 13

Exterior Canoe CLOSE-UP
Of paddle blade rapidly lapping the water as canoe rolls under and over waves (DISSOLVE)

Scene 14

Exterior Canoe MEDIUM-SHOT
Of canoeist thoroughly enjoying himself as he "takes" the rollers — oars forming complete circles as he paddles furiously through rollers — canoe riding gracefully under and over waves (DISSOLVE)

Scene 15

Exterior Canoe CLOSE-UP
Prow of canoe as it takes the rollers — rollers gradually subsiding — prow of canoe slowly turning to horizontal position as it glides into more placid water — camera following as it moves horizontally — canoe rocking from side to side as it comes to rest (DISSOLVE)

Scene 16

Interior Canoe CLOSE-UP
Of canoeist's hands starting record on portable phonograph — he places needle one-third the way on record as though impatient to get into rhythm of tune — canoe rocking gently from side to side as record whirls (DISSOLVE)

Scene 17

Interior Canoe CLOSE-UP
Of canoeist's foot tapping toe on cross-bar of canoe as he keeps time with music — canoe rocking gently (DISSOLVE)

Scene 18

Exterior Canoe CLOSE-UP
Portion of oar lying stretched across canoe — canoeist's hand rolling it rhythmically as he unconsciously continues rhythm of music — canoe rocking gently (DISSOLVE)

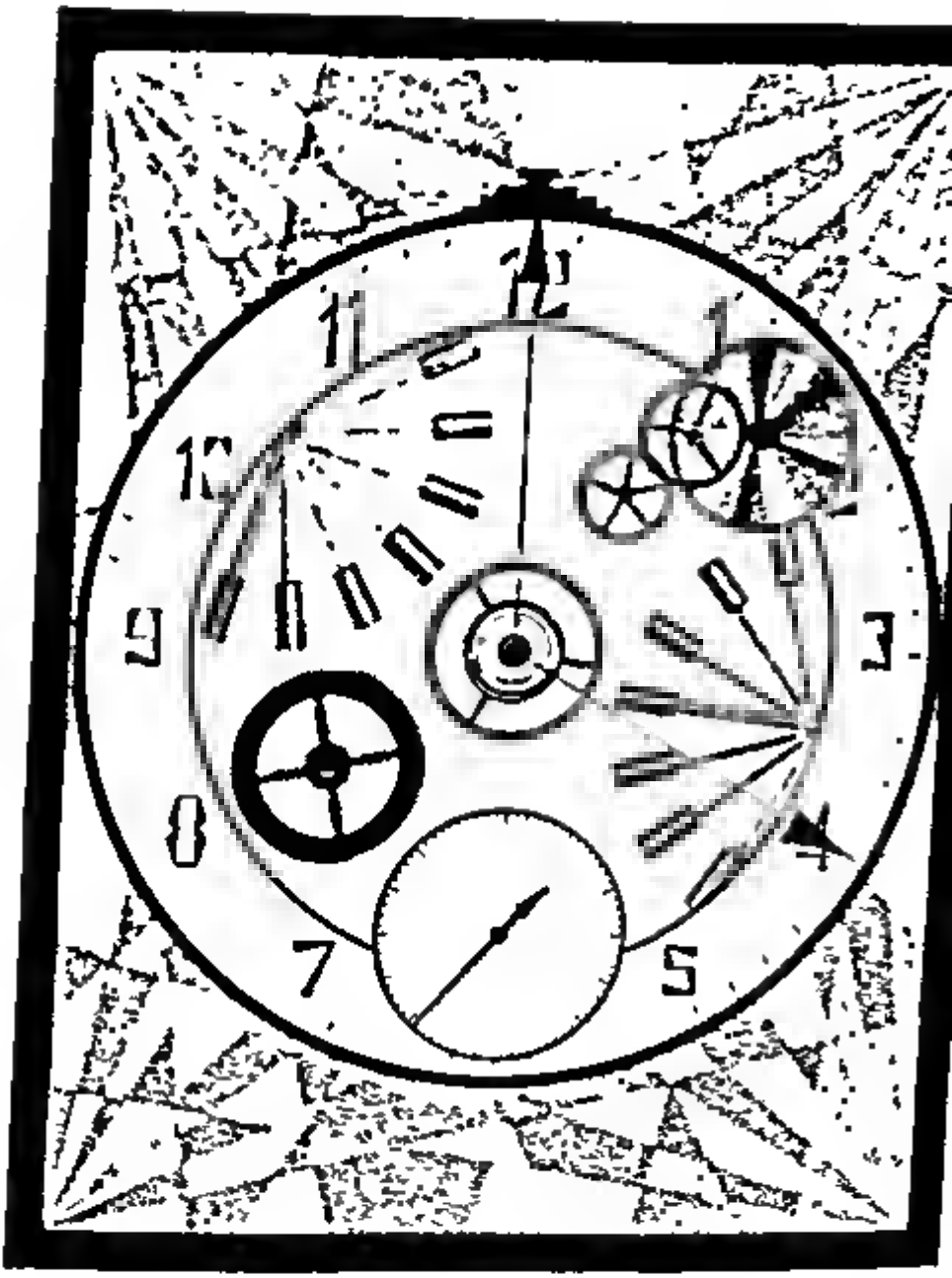
Scene 19

Exterior Canoe CLOSE-UP
Of sail being raised on pole with short jerks as rope pulls — it blows back and forth as wind catches it and carries boat along — sail swaying gracefully as boat glides (DISSOLVE)

Scene 20

Exterior Lake CLOSE-UP
Of rippling water blown by wind towards foreground (FADE OUT SLOWLY)

THE END



CLOCK FANTASY

will have to be used. This is a square box that attaches to the front of the camera and corresponds with the individual frame of the film. This allows of photographing but one section of the frame at a time, the film being rewound to the same starting point for each exposure, and the portions of the mask shifted to allow of exposing the other parts of the film. Thus, two, three, four or more motifs can be shown at once, the movements of each correlating with the others. About ten feet of film should be sufficient for each split screen. These ten-foot lengths are now being made in daylight cartons so that the amateur will have very little difficulty in making split screens. Since most amateur cameras do not possess a rewind feature it will be necessary to rewind the film 2, 3, or 4 times as designated. The ten-foot spools are more easily rewound than a full spool of 100 feet. Ordinarily great care must be exercised in timing motifs to one another to obtain correlated rhythm but the motifs used in the following outline are of such a nature that the rhythm of each will automatically correlate without the necessity of timing the individual motions. By fading in at the beginning of each exposure and fading out at the end, the different split screens can be double printed over one another to create the dissolve effect. Care must be taken that the fades all begin and end at the same points. This can be done by estimating in advance the length of the fades, the footage meter determining the exact points of starting and stopping. By using the ten-foot spools each split screen section can be kept separate from the others, thus avoiding the confusion that might arise if all are exposed upon a single hundred-foot spool. If no fades are used the ten-foot spools can be run right off without the necessity of watching the meter.

CLOCK FANTASY

The Cast

Sun-Dial
Grandfather Clock
Alarm Clock
Watch
Machinery

Scene 1

Interior (IRIS IN SLOWLY) CLOSE-UP
Of globe of the world revolving on its axis (DISSOLVE)

Scene 2

Exterior Sun-Dial CLOSE-UP
Shooting down on dial — shadow of hand making one revolution about dial (use stop motion, revolve camera over dial to give illusion of moving shadow, or use artificial lighting to take the place of the sun) (DISSOLVE)

Scene 3

Exterior Dial Grandfather's Clock CLOSE-UP
Of fingers rapidly turning small crank on dial face as they wind clock (DISSOLVE)

Scene 4

Exterior Alarm Clock CLOSE-UP
Of fingers winding key rhythmically while the left

hand (not revealed) turns the clock back and forth alternately (DISSOLVE)

Scene 5

Exterior Watch CLOSE-UP

Of fingers winding watch — forefinger and thumb of right hand rhythmically winding knob as left hand turns watch back and forth alternately (DISSOLVE)

Scene 6

Interior Clock CLOSE-UP

Of full machinery in motion (DISSOLVE)

Scene 7

Interior Clock CLOSE-UP

Of hairspring wheel ticking rhythmically (DISSOLVE)

Scene 8

Interior Clock CLOSE-UP

Of cog wheels in motion — teeth of wheels interlocking as they revolve in opposite directions to one another (DISSOLVE)

Scene 9

Interior Clock CLOSE-UP

Portion of large wheel revolving slowly (DISSOLVE)

Scene 10

Exterior Dial CLOSE-UP

Portion of dial — large minute hand moving slowly from 12 to 3. (DISSOLVE)

Scene 11

Exterior Dial CLOSE-UP

Portion of dial—small hour hand moving very *slowly from 6 to 9.* (DISSOLVE)

Scene 12

Exterior Dial CLOSE-UP

Full view of dial—hands revolving slowly—minute hand makes one complete revolution from 12 to 12 while the hour hand moves the space of one number (DISSOLVE)

Scene 13

Exterior Dial CLOSE-UP

Of second hand making one complete revolution around its dial (use half-speed or less on camera in order to accelerate motion) (DISSOLVE)

Scene 14

Exterior Clock CLOSE-UP

Of clock pendulum swinging rhythmically (DISSOLVE)

Scene 15

Exterior Alarm Clock CLOSE-UP

Of hammer whirring on bell (DISSOLVE)

Scene 16

Exterior Cuckoo Clock CLOSE-UP

Of cuckoo compartment—two birds jumping in and out alternately (DISSOLVE)

CINEMATIC DESIGN

Scene 17

Interwoe Clocks CLOSE-UP
Of two clock pendulums side by side swinging in alternate rhythm (DISSOLVE)

Scene 18

Split Screen — Four Parts CLOSE-UP
Four clock pendulums — one in each corner of screen — swinging in alternate rhythm (DISSOLVE)

Scene 19

Split Screen — Four Parts CLOSE-UPS
Winding Scenes: —
(a) Forefinger and thumb winding knob of watch
(b) Fingers turning crank on grandfather clock
(c) Fingers winding key on alarm clock
(d) Forefinger and thumb winding knob of watch
(DISSOLVE)

Scene 20

Split Screen — Four Parts CLOSE-UPS
Machinery Scenes: —
(a) Full machinery in motion
(b) Hairspring wheel ticking rhythmically
(c) Cog wheels interlocking
(d) Large wheel revolving slowly

(DISSOLVE)

Scene 21

Split Screen — Four Parts CLOSE-UPS
Dial Scenes: —
(a) Clock hands revolving slowly

(b) Minute hand moving in an arc from 12 to 3
(c) Hour hand moving in an arc from 6 to 9
(d) The second hand revolving about its dial

(DISSOLVE)

Scene 22

Split Screen — Three Parts CLOSE-UPS
Combination Motifs: —
(a) Clock Machinery in motion
(b) Hands moving slowly about the dial
(c) Pendulum swinging in lower half

(DISSOLVE)

Scene 23

Split Screen — Three Parts CLOSE-UPS
Combination Motifs: —
(a) Hairspring wheel ticking rhythmically
(b) Cog wheels interlocking
(c) Pendulum swinging in lower half

(DISSOLVE)

Scene 24

Split Screen — Three Parts CLOSE-UPS
Combination Motifs: —
(a) Cuckoos jumping in and out alternately
(b) Alarm bell whirring
(c) Pendulum swinging in lower half

(DISSOLVE)

Scene 25

Exterior Clocks CLOSE-UP
Of two clock pendulums swinging in alternate rhythm (DISSOLVE)

Scene 26

Exterior Clock CLOSE-UP
Of single pendulum swinging rhythmically (DIS-
SOLVE)

Scene 27

Exterior Dial CLOSE-UP
Of full dial — large minute hand rapidly overlapping
small hour hand as it makes twelve revolutions
about the dial — hour hand making one complete
revolution — slowing down as hands complete
circuit (DISSOLVE)

Scene 28

Exterior Dial CLOSE-UP
Of second hand making one complete revolution
around its dial (DISSOLVE)

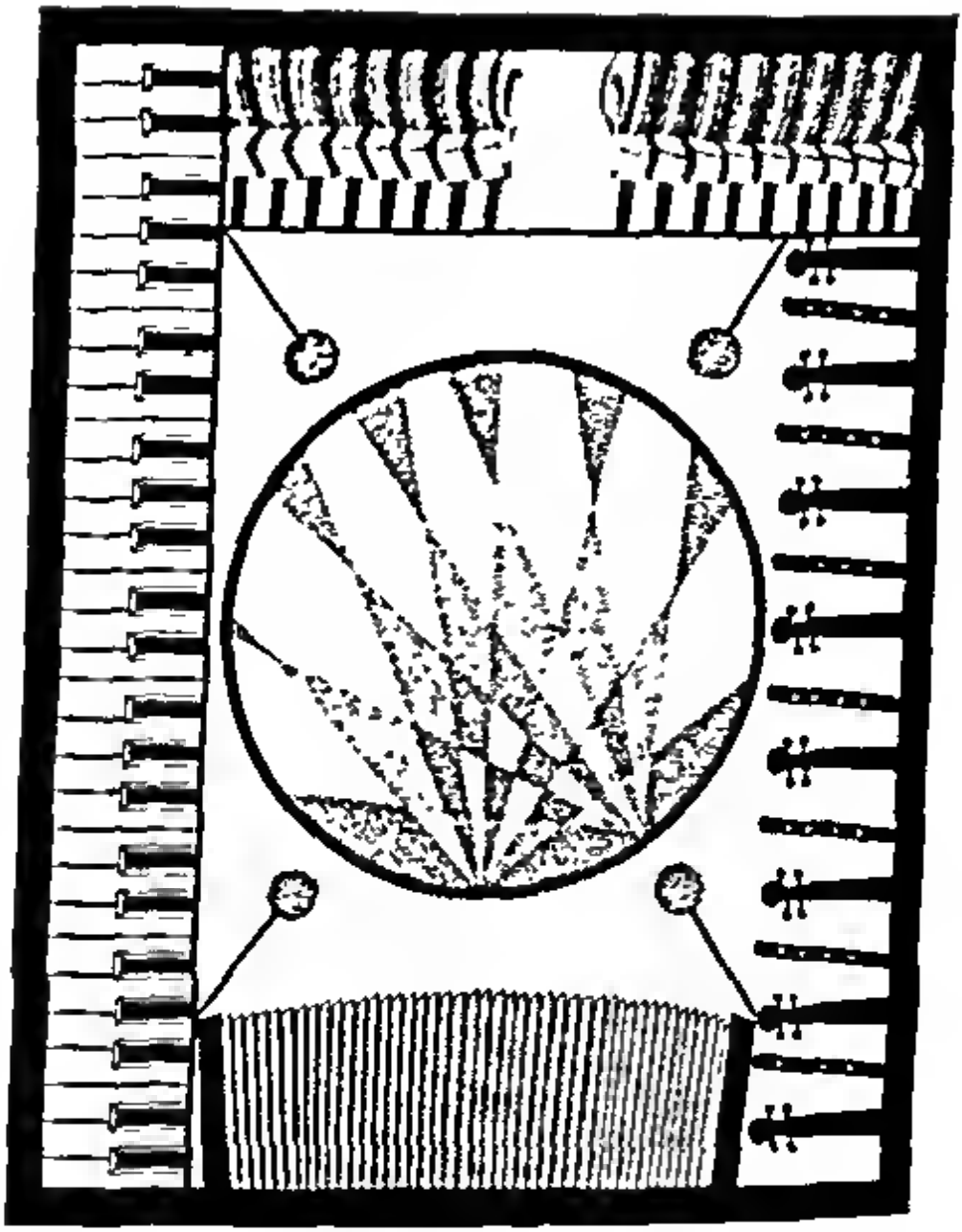
Scene 29

Exterior Sun-Dial CLOSE-UP
Shooting down on dial as shadow makes one c
plete revolution (DISSOLVE)

Scene 30

Interior CLOSE-UP
Of globe of the world spinning on its axis (IRI
OUT SLOWLY)

THE END



SYMPHONY MECHANIQUE

Symphony Mechanique

Legend tells us that when the Greek god Hermes was playing on the shore of the sea he discovered a cast-off shell upon which was stretched a tendon of the fish that had once occupied its pearly home. While handling the shell he accidentally struck the tendon which to his amazement emitted a strange sound such as had never before been heard. Delighted with his discovery, Hermes set to experimenting with grasses that grew along the shore, adroitly fastening them across the shell in the same manner as the original string. He found that when he struck the longer strings they emitted deeper sounds than the shorter ones, and that by striking them together in an infinite number of ways, unusual harmonies could be produced. The god Apollo, happening by, heard the curious sounds and tracing them to their source found Hermes playing with the shell. He was so fascinated with it that he induced Hermes to trade it for a magic staff. Apollo already knew that every star possessed a musical tone of its own, each harmonizing in a mighty symphony that kept them all in motion. Accordingly, he experimented with the shell and found that he was able to harness the music of the spheres with the instrument held in his hand.

Music has its origin in nature. Man, stirred by the various sounds in nature, went to work and tried to produce them by synthetic means. Accordingly, he developed the wind, string and percussion instruments by which he could personify these sounds and keep them under control to satisfy the dictates of his moods. From the simple reed and drum and lyre, music has grown into the highly complex organization of the orchestra that applies the mathematics of sound to a wide variety of wonderful instruments. Music is the greatest of the arts

but for all its perfection it still has many goals ahead. The music produced by present day instruments has but a limited scale of sounds. Each note of the scale contains within it an infinite number of tones that have never been explored. Future scientific experiment will bring forth these hidden tones in more sensitive instruments which will result in music more beautiful than any that has yet been heard. It is this music that will be matched with the future art of the motion picture, its subtle manifestations matching more perfectly with the aural presentation. The two will be developed side by side. The Hermes of the motion picture has already discovered the magic instrument of the camera. It remains only for the Apollo of the cinema to bring it to perfection.

The instruments suggested in the following scenario are those that are familiar to everyone. Various strange instruments that the cinema artist may be able to obtain can be photographed and spliced into the film to make it more complete. The subject offers many interesting solutions.

SYMPHONY MECHANIQUE

The Cast

Wind Instruments
Stringed Instruments
Percussion Instruments

Scene 1

Exterior Drum (FADE IN SLOWLY) CLOSE-UP
Of hand rhythmically beating drum stick on surface of primitive drum (DISSOLVE)

Scene 2

Exterior Reed Flute CLOSE-UP
Of fingers rhythmically opening and closing holes in flute (DISSOLVE)

Scene 3

Exterior Wind Instrument CLOSE-UP
Of fingers rhythmically pressing buttons on metal instrument (DISSOLVE)

Scene 4

Exterior Stringed Instrument CLOSE-UP
Of fingers alternately pressing strings on bar of instrument (DISSOLVE)

Scene 5

Exterior Xylophone CLOSE-UP
Of hammers rhythmically playing on keyboard
(DISSOLVE)

Scene 6

Interior Piano CLOSE-UP
Of hammers rhythmically tapping strings (DISSOLVE)

Scene 7

Exterior Piano CLOSE-UP
Of fingers rhythmically playing over keys (keep hands within limited area) (DISSOLVE)

Scene 8

Exterior Piano CLOSE-UP
Of foot alternately pressing pedal on piano (DISSOLVE)

Scene 9

Exterior Pianola CLOSE-UP
Of two feet alternately treading pedals underneath piano (DISSOLVE)

Scene 10

Exterior Pianola CLOSE-UP
Roll of music rolling (DISSOLVE)

Scene 11

Exterior Pianola CLOSE-UP
Of keys playing by themselves — camera moving slowly over keyboard from left to right as keys play (DISSOLVE)

Scene 12

Exterior Violin CLOSE-UP
Of hand guiding bow over strings with slow rhythmic movement (DISSOLVE)

Scene 13

Exterior Trombone CLOSE-UP
Of hand sliding bar up and down on instrument (DISSOLVE)

Scene 14

Exterior Accordion CLOSE-UP
Of accordion being pulled in and out rhythmically — one hand showing as it pulls in and out (DISSOLVE)

Scene 15

Exterior Harmonica CLOSE-UP
Of mouth blowing on harmonica while hands move it up and down scale — one hand flapping rhythmically (DISSOLVE)

Scene 16

Exterior Street Organ CLOSE-UP
Of organ grinder's hand turning handle on organ (DISSOLVE)

Scene 17

Exterior Phonograph CLOSE-UP
Of hand winding handle on phonograph (DISSOLVE)

Scene 18

Exterior Phonograph CLOSE-UP
Of needle on whirling record (DISSOLVE)

Scene 19

Exterior Radio CLOSE-UP

Of fingers twirling dial back and forth rhythmically —slows down as they turn to correct number (DISSOLVE)

Scene 20

Split Screen—Four Parts CLOSE-UPS

Finger Scenes: —

(a) Fingers rhythmically pressing buttons on reed flute

(b) Fingers alternately pressing strings on bar of stringed instrument

(c) Fingers rhythmically playing piano keys

(d) Piano hammers rhythmically tapping strings

(DISSOLVE)

Scene 21

Split Screen — Four Parts CLOSE-UPS

Horizontal Scenes: —

(a) Hand guiding bow over strings of violin

(b) Hand sliding bar up and down on trombone

(c) Accordion being pulled in and out

(d) Mouth blowing harmonica while hands move it up and down the scale

(DISSOLVE)

Scene 22

Split Screen — Four Parts CLOSE-UPS

Combination Motifs: —

(a) Fingers pressing buttons on metal instrument

(b) Organ grinder's hand turning handle on organ

(c) Foot pressing piano pedal
(d) Hammers on keyboard of xylophone

(DISSOLVE)

Scene 23

Split Screen — Three Parts CLOSE-UPS
Combination Motifs: —

(a) Keys of pianola playing by themselves in upper half
(b) Two feet alternately treading pedals in lower corner of screen
(c) Roll of music rolling in right-hand corner of screen

(DISSOLVE)

Scene 24

Exterior Steeple CLOSE-UP
Of two church bells ringing in alternate rhythm (DISSOLVE)

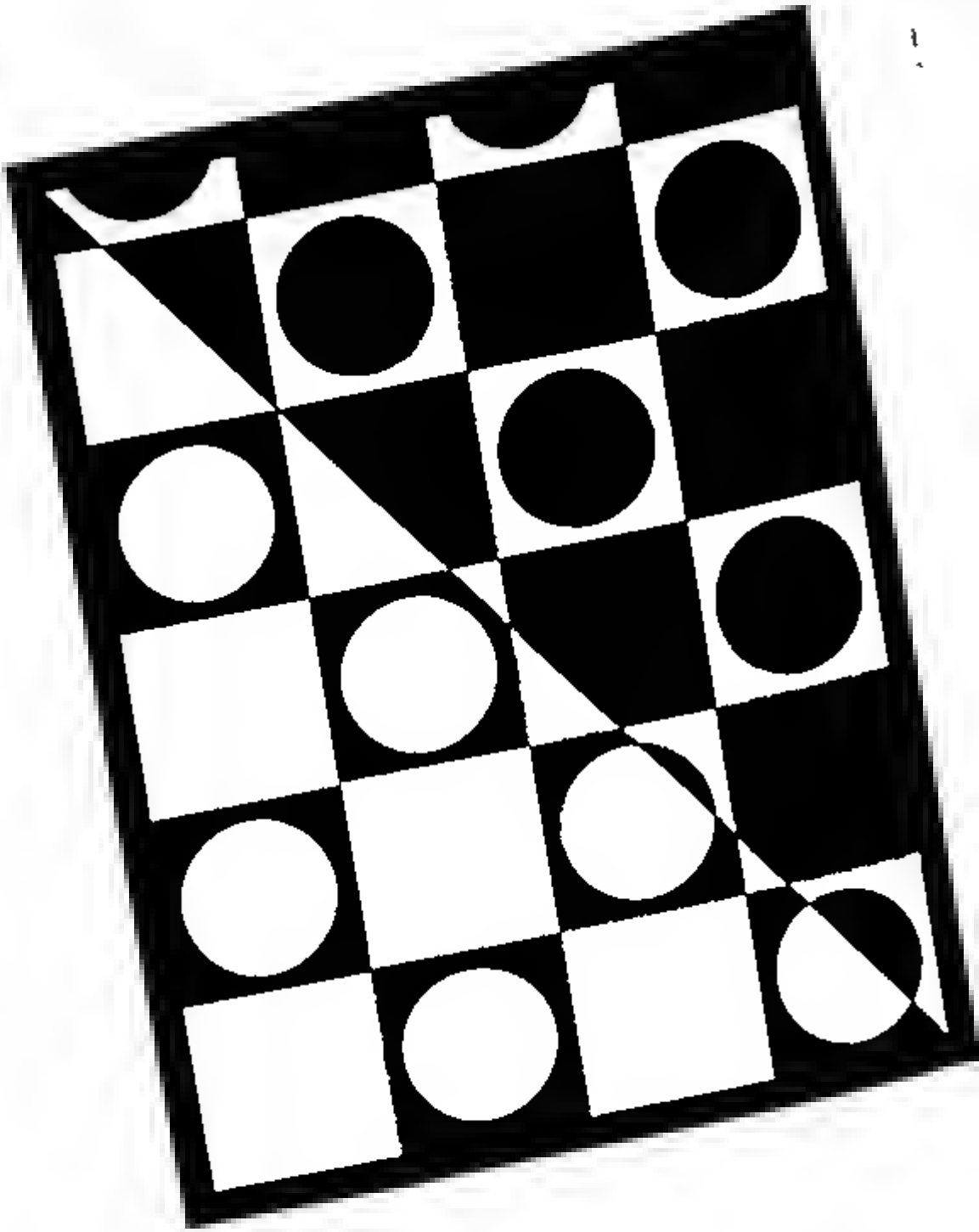
Scene 25

Exterior Drum CLOSE-UP
Of two sticks rattling surface of drum (DISSOLVE)

Scene 26

Exterior Drum CLOSE-UP
Of hand rhythmically beating drum stick on surface of primitive drum (FADE OUT SLOWLY)

THE END



AUTOMATIC CHECKERS

color background. The movements of the checkers form compositions automatically, each grouping of motifs balancing perfectly with one another. This idea can be used in all motion picture designs, the shifting compositions blending in an infinite number of ways. As in checkers every motif must be dealt with and have a reason for its existence. Every game will suggest a different rhythmic plan for all types of subjects.

Since every game of checkers brings its own problems, it is difficult to outline on paper the individual movements in advance. The subject is entirely pictorial and the checkers, all alike, cannot very well be differentiated from one another in words. The purpose of the following continuity is to show the movements of the camera in its relation to the motifs, outlining briefly some interesting bits of play that offer excellent rhythmic effects. It traces a checker game in one unbroken scene, something that is not possible with every subject. As the game progresses and the positions of the checkers become more complicated, the amateur can decide which of the checkers he wishes to give the most advantages and ultimate victory.

To secure the effect of checkers moving by themselves, the stop-motion method must be used. This is the method employed in making animated cartoons, each tiny motion being photographed separately in succession. In photographing the movements of the checkers only one or two frames of film are exposed at a time, a checker being shifted slightly to the next space for each exposure. In order to obtain rhythm and avoid uneven movements the same number of frames must be exposed for each checker as it moves from one space to another. At the beginning of the game the checkers can move more rapidly. As the game becomes more complicated the movements can slow down just as is done when two people play and must think before each move. The more frames exposed for any given movement the slower will be the action. Exposing three or six frames for each exposure is a good estimate.

CINEMATIC DESIGN

Automatic Checkers

Man, seeking means of recreation to occupy his mind during leisure hours, devised various games derived from the principles in nature. Checkers is one of these. A game of checkers is one of the most lucid examples of a cosmic plan. The game has its origin in antiquity, originating many thousands of years ago in the Orient. Because of its ingenious simplicity checkers has never failed to capture the imagination. The movements of the pieces on the board in various juxtapositions to one zoother is aymbolical of life in all its phases and a world of philosophy can be conjured up as a game progresses. Like human beings on "this checkerboard of nights and days" the movements of checkers possess the aame exciting elements of reason, competition and chance as in life, and the victor symbolizes the "survival of the fittest." Like humans impelled to go forward but never backward, the checkers can choose their positions in the cosmic plan, moving according to what seems to be the best positions, yet always wary that they shall not be vanquished. Kings, both human and checker, are allowed certain privileges and are given a wider scope in their movements. As in life itself no two games can ever be exactly alike, all moves depending upon opportunity and foresight.

A checker game is perhaps the most tangible example of relativity. The interplay of the two color motifs on the two color background reveals the idea that everything works in twos, each phase being balanced by another.

The following scenario is designed for full color photography. A checker game is an excellent example of what is meant by color in motion. Here, a definite color scheme is used, the two color checkers alternating in an infinite number of ways with each other as well as with the two

color background. The movements of the checkers form compositions automatically, each grouping of motifs balancing perfectly with one another. This idea can be used in all motion picture designs, the shifting compositions blending in an infinite number of ways. As in checkers every motif must be dealt with and have a reason for its existence. Every game will suggest a different rhythmic plan for all types of subjects.

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The result will be the checkers moving automatically, gradually eliminating one another from the board until the winner is apparent.

To obtain the effect of checkers jumping over one another is a very simple matter. The actual jump need not be shown. By removing the conquered checker and placing its opponent in the succeeding space before the exposure, the effect will be as though it has disappeared by magic right before the eyes of the spectator. If desired a more complicated method may be used by employing double exposure. With this method the checkers can be made to dissolve from the board instead of disappearing outright. By attaching invisible wires to the checkers the actual jumps may be shown.

In obtaining one unbroken scene with a moving camera that will show close-ups, the camera must be mounted on some simple sliding arm device that will permit the photographer to raise or lower the camera as well as follow checkers over the board. In taking full sized close-ups of individual checkers and spaces, a telescope lens will be necessary in conjunction with the reflex focusing device that allows of critical sharpness in enlarging the picture.

If a moving camera with close-ups is not desired the camera with the regular lens can be mounted over the checkerboard and the game pictured from one viewpoint only. Thus a complete game can be photographed in one unbroken scene without shifting the camera.

In stop-motion photography very little film is used and many unusual results can be obtained. Fairy tale subjects made from paper cut-outs in color and resembling enameled miniatures in motion is another unusual possibility open to the amateur cinema artist.

AUTOMATIC CHECKERS

The Cast

One Black and White Checkerboard
Red Checkers
Yellow Checkers

Scene 1

Exterior Table CLOSE-UP (FADE IN SLOWLY) Of closed checkerboard on table as camera shoots down on it — cover begins to open, slowly revealing checkerboard which completely fills the screen — red and yellow checkers suddenly appear on board filling up black or white spaces — checkers alternate as they fill up squares on right and left side of board respectively — when all are full CAMERA MOVES DOWN slowly alighting on red checker as it moves one space — then camera crosses board HORIZONTALLY to reveal yellow checker moving one space — then moves back again to reveal red checker — then again to reveal yellow checker — again returns to reveal red checker — again returns to reveal yellow checker; then camera moves DIAGONALLY to reveal red checker moving one space — then diagonally to reveal yellow checker moving one space — then back again to reveal red checker — then again to

reveal yellow checker — again returns to reveal red checker — again returns to reveal yellow checker; CAMERA MOVES UP revealing full checkerboard — checkees in motion as they alternate with one another — movements appearing from different parts of board according to the best advantages — checkers getting crowded toward the center — suddenly red checker jumps over yellow checker and yellow checker disappears — then a yellow checker jumps over a red checker and red checker disappears — alternate movements continue — CAMERA AGAIN MOVES DOWN slowly on small group of checkers as they move alternately — suddenly red checker jumps over yellow checker and yellow checker disappears — then yellow checker jumps over red checker and red checker disappears — camera moves closer to follow a red checker as it moves over board waiting a short interval before each move — then moves up board VERTICALLY to reveal a yellow checker and follows it waiting a short interval before each move — then moves back to follow red checker waiting a short interval before each move — CAMERA AGAIN MOVES UP revealing full checkerboard — checkees moving alternately on different parts of board — some jumping and eliminating opponents — red checker suddenly jumps over three yellow ones and is crowned king — yellow checker on opposite side jumps over three red ones and is crowned king — both begin to move alternately toward center — as they near each other

CAMERA MOVES DOWN to reveal their movements — camera follows them as they move back and forth over board in various directions and stops when they find themselves in a corner — red and yellow kings moving alternately back and forth in corner — yellow king is trapped and cannot find a way out — suddenly is forced to make a move — as it does so red king jumps over it and it disappears — finding itself the winner red checker jumps up and down for joy — CAMERA MOVES UP slowly and as it does so red checkers suddenly pour down on board from above exultant over victory — then all dissolve and disappear — cover of checkerboard gradually closes and folds up on table. (FADE OUT SLOWLY)

If desired the game can be repeated immediately with the checkers utilizing the white spaces or black and planned so that the yellow checkers will win the game.

THE END

THE MAGIC MINIATURE

The Magic Miniature

The following scenario is designed for the advanced amateur or group of amateurs who wish to produce more elaborate films than familiar things afford. In it are settings and costumes, artificial lighting, controlled movement and acting. Unlike the previous continuities the human element plays the most prominent part, all motifs being definitely associated with human emotions. It will be noticed that the story is not fully explained. This is done to preserve the mystery that is always associated with attics and antiques and arouses the imagination of the spectator. As regards the sequence of scenes and the relations of motifs to one another, the continuity is logical, but the mystery of time is the all-pervading emotion and its magical effect should not be broken. The plan as presented is merely suggestive. Almost anything could take place within the miniature and it can be made as complicated and fascinating as desired. The finale of the film is subject to many variations. For example, the girl could be made to return to her previous existence in the miniature through the miracle of arrested time.

To create the effect of the moving miniature the scene is first shown as a still taken from the actual film and inserted over the original miniature on the lid. This scene is then matched with the actual scene of the moving figures taken through the circle of the same lid after the miniature has been removed. The use of two music boxes exactly alike may be an advantage though not necessary. One should be taken apart for the miniature and machinery scenes while the other can remain intact for those scenes that require it. However, for a small sum, a jeweler will remove the miniature and expose the machinery and replace it again when the scenes have been photographed.

The lid with the empty circle should be mounted in front of the lens a sufficient distance to fill the screen and be in sharp focus. A simple mount that will hold the lid rigid while the scenes are being taken and completely concealed from the camera's eye can be easily devised and attached to the camera, tripod, or wherever convenient. The mount should be a movable one so that as the camera glides into the miniature the lid slips toward the lens and over it where it can remain until the reverse effect is desired. By judicious cutting and splicing the figures will be seen to move from their fixed positions in the miniature with a precision that will not reveal the deception. Where the girl's fingers are shown holding the lid, the lid must still be attached to the movable mount so that her hand will not shift it out of alignment with the distant scene. A little experimenting with the actual lid will fix the idea more clearly. In order to enlarge the still miniature to full screen size the reflex focusing device in conjunction with a telescope lens must be used. If desired, a diffusion disc can cover the lens to create the effect of musty age. Thus, a simple framing device if carefully handled can produce startling and unusual results.

If desired, the miniature scenes may be photographed in natural color, contrasting the magic fantasy with the drabness of the attic scenes. The color sequence should not be inserted until the moment when the camera eliminates the frame and glides into the miniature. It is obvious that the miniature cannot be shown in color while its frame is being shown in monotone. This effect is not impossible, however, if the amateur is capable of devising a filter in which the center circle of glass contains the primary colors while the outer circle remains clear. Such a filter could be made to order if the amateur wishes it as a permanent part of his equipment. It could be used for many novel trick effects. In editing, the black and white film is easily matched with the color sequence, eliminating the uncertainty of not splicing them in exactly the right

place. Too much color should not be used. About three colors is enough for the general scheme which is in the costumes. Touches of other colors may be revealed in the details such as the music box and the ladies' fans. It is suggested that the ladies and gentlemen of the ensemble should be dressed uniformly in their respective costumes while the Prince and Princess should be attired more elaborately with the same colors reversed in various parts of their costumes. For example, the fans of the ladies should be uniformly small in size and in color in order to contrast with the larger and more prominent fan of the Princess. Thus, emphasis on motifs is balanced proportionately. The following color scheme will suggest the idea: —

Gentlemen	Purple coats with yellow breeches.
Ladies	Waistcoats, gray
The Princess	White gowns — small lavender fans
	A more elaborate white gown
The Prince	A large lavender fan
	A gray coat with purple breeches
	Waistcoat, yellow (He may carry a
	straight black cane)
The Old Ladies	White gowns — small gray fans
The Page . . .	A suit of one color such as yellow,
	gray, etc.
The Music Box	Any pastel shade — lavender, gold,
	green, etc.

The setting need be but a simple backdrop before which the figures move. The double doors extending from floor to ceiling should be black with simple gold or silver colored fastenings. The walls of the room should be gray. The floor waxed. The grandfather clock should be black in order to balance the black double doors. Such a clock can be fashioned from heavy cardboard and the face of a real clock set into an opening cut in the clock form. A gold or silver painted pendulum can swing beneath.

This setting is rather modern and severe but is more effective than an elaborate setting with conflicting colors. Also, it must be remembered that the element of time is being juggled with and a modern setting for old fashioned figures is quite permissible. Too many dancers should not be used in this sequence because the color element gives the impression that there are more figures than are actually present. The number of figures depends upon the size of the room. The size of the room depends upon the number of people in the cast. In a small room about six dancing couples is a good estimate. In a larger room one or two dozen couples may be the average. The present continuity mentions a larger number of dancers. Costumes may be made or rented and by means of careful lighting magnificent effects can be secured with a minimum of expense. It must always be borne in mind that care and patience are always more important than mere elaborateness.

If an interior set entails too much expense the miniature scenes could be enacted out of doors on a smooth lawn in sunlight. Such a lawn can always be found in a park and scenes can be enacted at hours when the space is unfrequented by the public.

The reason that no definite color scheme is apparent in still paintings lies in the fact that the scene does not move. In the cinema the juxtaposing of motifs or thoughts makes it imperative to use a definite color scheme if any semblance of unity is to be obtained. It would be extremely jarring in the motion picture design for colors to appear and disappear haphazardly without rhyme or reason.

In projection no music should be heard during the attic scenes until the key of the music box is wound, the lid lifted, and the miniature begins to move. The length of the miniature episode in the present continuity is short, corresponding with the short musical duration of the music box. Thus, the magical effect is emphasized and the relations between the two episodes are logical in music

as well as in color. When the characters in the miniature listen to the music box the accompaniment can cease for the moment until the lid is replaced so that relativity is again apparent.

There are many quaint musical compositions to which the action can be timed. The most effective, of course, is a minuet played by a music box itself. This is easily timed to the action on the screen by simply raising and closing the lid, the effect being delicate and precise. If the tune in the box is not a minuet then the accompaniment can be secured through a phonograph or hand played instrument or group of instruments. The most characteristic are the Mozart minuets or those of other eighteenth century composers. It is imperative that the music should be unusual and not often heard in order to sustain the effect of magic. There are many compositions with the title of "The Music Box" that contain dance rhythms. A composition by Liadow, "The Musical Snuff Box" is very appropriate and a dance could be timed to it. The players should be thoroughly imbued with the rhythm of the music so that it should be played continually while the scenes are taken. Thus, the rhythm can be easily matched in the finished production. A dance, being a design with measured movements and repeats can be readily timed to music, or vice versa, so that no undue difficulty should be encountered by the amateur in obtaining rhythmic effects.

In order to record the slow shythm of the minuet there should not be too many cuts in the scenes. Cutting produces an effect of rapidity and electric movement and is completely out of tune with hoop skirts, velvet suits and minuets. Thus, it will be observed that much use is made of the moving camera so that the spectator glides into the movements of the dance. Staccato scenes are included only in the most dramatic moments — the raising and lowering of the music box lid, the flutter of fans, the clock pendulum and she like. The quaintly erratic nature of the music box must pervade the entire film so that the

characters become, in a sense, doll-like though not too stiff. The starting and stopping of the music box is essentially a counterpart of the pause in music and is likewise related to the rhythmic movements of the dancers. The variations of this idea are endless and the relations between the two phases must be carefully balanced.

In employing the moving camera great care must be exercised in focusing as the focus changes rapidly in approaching or receding. Focusing directly on the film is the best method but this is not possible with most amateur cameras. The next best method is the use of the reflex focusing device which turns the lens into focus automatically as the photographer's finger turns a knurled ring connecting both the finder and the lens. Thus, he can train his camera forward, backward, vertically, horizontally, diagonally, as well as in curves, all the while keeping his subject sharply in view. It is well to rehearse these line effects until the rhythm can be felt as well as seen. Rehearsing all scenes insures better results as well as effecting a great saving in film. However, too much use of the moving camera is just as annoying as too many staccato scenes. There must be composition or balance in movement as well as in form and color.

THE MAGIC MINIATURE

The Cast

The Girl
The Dancers
The Princess
The Prince
The Old Ladies
The Page
The Music Box
The Grandfather Clock

Scene 1

Exterior Attic CLOSE-UP (IRIS IN SLOWLY)
Of rain pouring on shingled roof (DISSOLVE)

Scene 2

Interior Attic Room CLOSE-UP
Of window from within as rain beats upon it — camera holds for a moment, then begins to move slowly about the dimly lighted room, revealing various antiques — a chair, a vase, a cracked mirror (camera must not show in mirror), etc., holding a moment on each before moving to the next — after revealing a few things the camera moves up slowly to face of grandfather clock that has long since run down and covered in cobwebs (a criss-cross pattern of cotton or silk threads will

sired key she holds it a moment before the camera — then camera trucks back slowly into a MEDIUM-SHOT as she climbs on stool to reach clock face — she opens the glass door cautiously, and inserting the key she winds it rhythmically — this done she jumps off stool and stands back watching — pendulum begins to tick and as it does so camera moves into CLOSE-UP to reveal it swinging rhythmically — after this is held for a moment the camera moves vertically up the clock to reveal the face. A strange thing happens! Instead of moving very slowly as clock hands do, the hands are seen to move backward with great rapidity starting at 12 and moving back to 11, 10, 9, 8, etc. — camera holds for one or two revolutions of the hands (Do not spin hands too rapidly as camera has a tendency to magnify motion in close-up)

Scene 3

Interior Attic Room CLOSE-UP
Of girl's face perplexed as she stares at clock face — frightened as she sees hands spinning backward

Scene 4

Interior Attic Room CLOSE-UP
Of hands of grandfather clock spinning rapidly backward

Scene 5

Interior Attic Room CLOSE-UP
Of girl's face staring wide-eyed as she sees strange phenomenon — then smiles and giggles delightedly

— she lays costume on chair and begins to unfasten dress (DISSOLVE)

Scene 7

Interior Attic Room CLOSE-UP

Of hands of grandfather clock spinning rapidly backward (DISSOLVE)

Scene 8

Interior Attic Room SEMI CLOSE-UP

Of girl whirling about in Watteau costume — just finishes fastenings at waist — whirls about delighted — adjusts wig in mirror, etc. — then whirls to chair — lifts skirt to reveal her plain shoes which look incongruous with costume — laughs — then quickly bends to unfasten them (DISSOLVE)

Scene 9

Interior Attic Room CLOSE-UP

Of hands of grandfather clock spinning rapidly backward (DISSOLVE)

Scene 10

Interior Attic Room CLOSE-UP

Of girl's fingers rapidly tying ribbons of pump on her foot — then reverses feet and rapidly ties other slipper — brushes aside voluminous skirt as it gets in the way (DISSOLVE)

Scene 11

Interior Attic Room CLOSE-UP

Of hands of grandfather clock spinning rapidly backward — then camera moves down clock to

— she lays costume on chair and begins to unfasten dress (DISSOLVE)

Scene 7

Interior Attic Room CLOSE-UP

Of hands of grandfather clock spinning rapidly backward (DISSOLVE)

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Of hands of grandfather clock spinning rapidly backward (DISSOLVE)

Scene 10

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Of girl's fingers rapidly tying ribbons of pump on her foot — then reverses feet and rapidly ties other slipper — brushes aside voluminous skirt as it gets in the way (DISSOLVE)

Scene 11

Interior Attic Room CLOSE-UP

Of hands of grandfather clock spinning rapidly backward — then camera moves down clock to

reveal pendulum swinging rhythmically (DISSOLVE)

Scene 12

Interior Attic Room CLOSE-UP

Of girl all dressed — in her hand she waves a large fan — she poses gracefully with fan as though observing self in mirror which is off scene — camera trucks back to reveal her in full costume as she dances about lifting skirt and waving fan as though dancing the minuet, all the while glancing in mirror on wall to see the effect she is creating — delighted as she sees her quaint attire — then stops and wonders what to do next — she thinks a moment with hand on chin — then suddenly her eyes widen as she gazes down at trunk — she hesitates a moment — then goes toward it kneeling as she peers in — camera again moves into CLOSE-UP gliding toward trunk — then tilts as it peers in — in the corner is tucked a bundle of lace — girl's hand appears slowly and descends to take it — takes hold of end of lace and unravels it revealing yards and yards which she spreads over bottom of trunk

Scene 13

Interior Attic Room CLOSE-UP

Of hands of grandfather clock spinning rapidly backward

Scene 14

Interior Trunk CLOSE-UP

Of girl's hand unravelling lace — suddenly she comes

to end of lace disclosing a music box (powder box, snuff box, etc.) — her hand stops short, startled — then hastily picks up box — camera tilts up into normal position — then glides back slowly into a SEMI CLOSE-UP to show her with music box in her hand — she is fascinated with discovery and peers around it half afraid to hold it — then she closes the lid of the trunk and sets the box upon it — with her fingers she slowly lifts the lid to examine contents — she lays the lid aside and extricates powder puff from box — smells it and is delighted with fragrance — begins to pat face with it — then replaces puff in box and replaces the lid — camera moves into CLOSE-UP as she does so, the box filling the screen — on the lid is a miniature scene resembling a Watteau painting with quaint figures in the attitude of dancing the minuet — after this is held for a moment, girl's hand appears, slowly lifts the box and turns it over revealing the winding key — then her other hand comes into scene and with forefinger and thumb winds the key with rhythmic motion alternately twisting the box back and forth — this done her hand resets the box on the curved trunk lid, the miniature turned toward the camera — then her fingers slowly raise the lid from the box directly toward the camera and it completely fills the screen — the "painting" (still photograph) is clearly seen (Iris down partway to emphasize the circular motif) — after a moment's pause the figures are seen to move as though by

[illegible] the graceful movements of the [illegible] — after this is held for a moment or two the camera moves slightly closer eliminating the [illegible] and the girl's fingers except for the rim that holds the miniature — after this is held for a moment the camera plunges into the miniature eliminating the frame entirely which can slip over the camera lens — it continues gliding into the large room over a smoothly polished floor toward the dancing figures and halts in a MEDIUM-SHOT as they dance — in the background are black double doors extending from the floor to the ceiling — against these black doors the colored figures are dancing the minuet — off to the right along the gray wall are seated a row of ladies and gentlemen seated alternately, dressed in the same attire — at the end of the row two old ladies are seen who are admiring a quaint object resting on a black velvet pad which one of them holds in her hand — they seem to be excited as they glance toward grandfather clock seen at the extreme right of them — all are exclaiming over dancing, the ladies alternately opening and closing their fans, the gentlemen occasionally applying snuff to their nostrils — after this is clearly revealed and dancers have gone through the characteristic steps of the minuet, the camera moves closer and plunges into the midst of them moving in and out among them as they bow and twirl gracefully, giving a kaleidoscope of bending figures, whirling skirts and graceful movements (DISSOLVE)

Scene 15

Interior Miniature CLOSE-UP

Of dancers' feet as they dance minuet — camera moves slowly through lines of dancers revealing buckled shoes and satin pumps moving in rhythmic step — through the kaleidoscope of men's legs the ladies' skirts whirl as they sink to the floor (DISSOLVE)

Scene 16

Interior Miniature CLOSE-UP

Of clasped fingers of dancing couple swaying up and down gracefully in air — camera trucks back slowly in SEMI CLOSE-UP to reveal dancing couple continuing movements of the dance — lady releases her hand from partner and whirls gracefully to the floor, at the same time spreading open her fan — as she rises from floor she slowly closes her fan — camera trucks back very slowly as they come toward it — then moves horizontally to reveal a second couple continuing where they leave off (DISSOLVE)

Scene 17

Interior Miniature MEDIUM-SHOT

Shooting down on mass of moving white wigs as dancers dance minuet (DISSOLVE)

Scene 18

Interior Miniature CLOSE-UP

Of dancers' feet as they dance minuet — camera moves slowly through lines of dancers revealing

magic continuing the graceful movements of the dance — after this is held for a moment or two the camera moves slightly closer eliminating the frame and the girl's fingers except for the rim that holds the miniature — after this is held for a moment the camera plunges into the miniature eliminating the frame entirely which can slip over the camera lens — it continues gliding into the large room over a smoothly polished floor toward the dancing figures and halts in a MEDIUM-SHOT as they dance — in the background are black double doors extending from the floor to the ceiling — against these black doors the colored figures are dancing the minuet — off to the right along the gray wall are seated a row of ladies and gentlemen seated alternately, dressed in the same attire — at the end of the row two old ladies are seen who are admiring a quaint object resting on a black velvet pad which one of them holds in her hand — they seem to be excited as they glance toward grandfather clock seen at the extreme right of them — all are exclaiming over dancing, the ladies alternately opening and closing their fans, the gentlemen occasionally applying snuff to their nostrils — after this is clearly revealed and dancers have gone through the characteristic steps of the minuet, the camera moves closer and plunges into the midst of them moving in and out among them as they bow and twirl gracefully, giving a kaleidoscope of bending figures, whirling skirts and graceful movements (DISSOLVE)

excited as they hear music and glance up toward clock which is not in scene

Scene 21

Interior Miniature CLOSE-UP
Of face of grandfather clock which reads five minutes to twelve — camera moves down clock to pendulum swinging rhythmically (DISSOLVE)

Scene 22

Interior Music Box CLOSE-UP
Of machinery in motion (DISSOLVE)

Scene 23

Interior Miniature SEMI CLOSE-UP
Of old ladies as they listen to music box — excited as though awaiting some event — then replace lid on box — turning to their neighbor they offer him the box on the pad urging him to pass it along for the others to see — camera retraces horizontal movement as he graciously accepts it and turns to show it to lady next to him — she ceases fluttering fan and exclaims as she sees box — he lifts the lid and raises it to her ear as she leans to listen — camera moves forward into CLOSE-UP to reveal her ear listening to music box (DISSOLVE)

Scene 24

Interior Music Box CLOSE-UP
Of machinery in motion (DISSOLVE)

buckled shoes and satin pumps moving in rhythmic step — through the men's legs the ladies' skirts are seen to whirl (DISSOLVE)

Scene 19

Interior Miniature *CLOSE-UP*

Of clasped fingers of dancing couple swaying up and down gracefully in air (IRIS OUT RAPIDLY)

Scene 20

Interior Miniature (IRIS IN RAPIDLY)
CLOSE-UP

Of lady's hand waving fan — camera moves horizontally along line of seated guests to reveal gentleman's hand tapping snuff box — then his fingers slowly open it — camera moves horizontally to reveal lady's hand closing fan slowly — camera moves horizontally to reveal gentleman's fingers dipping rhythmically into snuff box — camera moves horizontally revealing lady's hand slowly opening fan — then slowly closes it — opens it again — waves it rhythmically — camera moves horizontally to reveal gentleman's fingers slowly closing snuff box — camera moves horizontally to reveal hands of old ladies holding black velvet pad upon which reposes a musical powder box exactly like that in the attic (except for color photography) — one of their hands appears and slowly lifts the lid — camera trucks back slowly into SEMI CLOSE-UP revealing the two old ladies listening to the music of the powder box — both

Scene 28

Interior Miniature CLOSE-UP
Of clasped hands of dancers swaying up and down in air (DISSOLVE)

Scene 29

Interior Miniature CLOSE-UP
Of music box on cushion passing from hand to hand as it is being returned to old ladies — box sways gracefully as though continuing rhythm of dance — as box returns into hands of old ladies camera halts — one of them lifts the box, turns it over and rewinds the key with rhythmic motion — camera trucks back into SEMI CLOSE-UP as she finishes winding box — she replaces it carefully on cushion — both all agog as they discuss box — then excitedly look up toward clock

Scene 30

Interior Miniature CLOSE-UP
Of clock face which reads two minutes to twelve — camera moves down clock to reveal pendulum twinging

Scene 31

Interior Miniature SEMI CLOSE-UP
Old ladies all aflutter as they see time — glance about excitedly anxious for some event — camera again moves horizontally revealing ladies and gentlemen seated on chairs, exclaiming as they watch dancers — ladies fluttering fans — one or two men applying snuff to nostrils — as camera comes to end of

Scene 25

Interior Miniature **CLOSE-UP**

Of lady's ear listening to music box — camera tracks back into SEMI CLOSE-UP as gentleman lowers the box, replaces the lid and passes it on to the next couple — camera moves horizontally as they take it — lady all aflutter as she sees box — she lifts the lid and holds it off as gentleman raises it to her ear — she smiles delightedly at the born music — then gentleman lowers the box and lady replaces the lid and passes it on to the third couple as camera moves horizontally — third couple intrigued as they take music box which they keep on their laps — the gentleman slowly lifts the lid as both listen intently — camera moves into CLOSE-UP of hand holding the lid off music box (DISSOLVE)

Scene 26

Interior Music Box CLOSE-UP

Of machinery in motion — arms begin to sway back and forth gently as though continuing the rhythm of minuet (DISSOLVE)

Scene 27

Interior Miniature CLOSE-UP

Of dancers' feet as they dance minuet — camera moves slowly through line of dancers revealing backlit shoes and satin panels moving in rhythmic way — through the men's legs the ladies' skirts whirl as they sink to the floor (DISSOLVE)

commence the movements of the dance moving back and forth within camera range — after they have gone through the movements once the camera begins to move around them in a circle moving slowly so as not to be out of rhythm with them — the Princess is smiling happily as the Prince assists her from the floor, etc. — camera then moves into CLOSE-UP to reveal their hands swaying gracefully up and down — then moves down to floor to reveal their feet moving in rhythmic step — camera moves closer to show Prince's buckled shoes as he moves in rhythmic step — then moves horizontally to show Princess' pumps as she minces daintily — then trucks back slowly as she whirls to the floor spreading her large fan (if desired the Prince may carry a straight cane which he gracefully manipulates as he dances) (DISSOLVE)

Scene 32

Interior Miniature SEMI CLOSE-UP

Of line of dancers as camera moves slowly past them — all enchanted as they watch Prince and Princess — ladies slowly opening and closing fans as camera passes them — others waving them gently — couples whispering as they exclaim over dancers — as camera comrs to two old ladies it halts — both exclaiming and smiling sweetly at dancers, but are more interested in music box — one of them suddenly lifts the lid slowly — as she does so she notices something in the miniature and her eyes widen — she quickly nudges her companion who

line it continues to move along wall till it comes to center of double doors — handle is seen to turn slowly — as it does so camera trucks back to reveal a page stepping through doors into room — in his hand he carries a bell — he hesitates a moment as he glances about — then shakes bell vigorously as he turns left and right — camera continues trucking back to reveal effect of bell on dancers as page disappears — all stop short suddenly caught in exquisite attitudes and glance toward doors — seeing the import of the moment all crowd about excitedly in indescribable confusion — all begin to form in line, the ladies all at once, the gentlemen assisting them — all take their places in line alternately, diagonally across the room from the door — the old ladies with the most lace are seen at the end of the line — ladies regally waving their fans — gentlemen composed but anxious — all eyes are fastened on the doors — after the commotion seems the double doors slowly open of their own accord and the Prince and Princess enter majestically attired above the rest — at the double doors alone, the long line of dancers bow low and gracefully and the Prince and Princess come to meet the center of the line — camera follows Prince's attention as he sees gown of the girl at the left end of the center — he steps up to her and takes her hand — camera trucks back to reveal Prince leading her gracefully to the center — as couple face front the audience the Prince — as the dignified [illegible]

Scene 37

Interior Miniature LONG-SHOT

Of guests applauding, fans fluttering and the Prince and Princess in the final posture of the dance — they suddenly move from this position and bow gracefully to their audience smiling profusely — just as they are about to leave, one of the old ladies hurries from line with the music box, and bowing gracefully offers them the gift. Startled, the two dancers are overwhelmed, but as camera moves into MEDIUM-SHOT the Princess takes the box, graciously thanking her donor for the gift — as the old lady hurries off scene the Princess turns to the guests and utters exclamations of appreciation for their generosity — all bow in unison as she lifts the lid of the music box and listens to the music — she is delighted with what she hears — camera moves into SEMI CLOSE-UP as she raises the box to the Prince's ear who smiles as he bends to listen (DISSOLVE)

Scene 38

Interior Music Box CLOSE-UP

Of machinery in motion — is suddenly tilted as though listener wishes to hear better — machinery moves without a hitch (DISSOLVE)

Scene 39

Interior Miniature SEMI CLOSE-UP

Of Prince and Princess as they listen to music box — both smiling delightedly — then she lowers the

looks and stares startled — both stare at each other perplexed — then turn and stare at miniature as though hypnotized (DISSOLVE)

Scene 33

Interior Miniature CLOSE-UP

Of old lady's fingers holding lid of music box — in the picture the two dancers are seen exactly as they are now moving before the guests (DISSOLVE)

Scene 34

Interior Music Box CLOSE UP

Of machinery in motion — suddenly it stops — is shaken slightly and begins to move again — it suddenly stops once more — is shaken vigorously — but refuses to move (DISSOLVE)

Scene 35

Interior Miniature CLOSE UP

Of old lady's fingers holding lid of music box — in the miniature the Prince and Princess are just bowing as the final gesture of the dance — the old lady's hand slowly replaces the lid on the box

Scene 36

Interior Miniature SLOW CLOSE UP

Of two old ladies standing as they were at music box — close at each other — both smiling knowingly at their guests — one lady holding the object in her hand — both turn toward camera gazing in appreciation as though realizing [illegible]

Scene 37

Interior Miniature LONG-SHOT

Of guests applauding, fans fluttering and the Prince and Princess in the final posture of the dance — they suddenly move from this position and bow gracefully to their audience smiling profusely — just as they are about to leave, one of the old ladies hurries from line with the music box, and bowing gracefully offers them the gift. Startled, the two dancers are overwhelmed, but as camera moves into MEDIUM-SHOT the Princess takes the box, graciously thanking her donor for the gift — as the old lady hurries off scene the Princess turns to the guests and utters exclamations of appreciation for their generosity — all bow in unison as she lifts the lid of the music box and listens to the music — she is delighted with what she hears — camera moves into SEMI CLOSE-UP as she raises the box to the Prince's ear who smiles as he bends to listen (DISSOLVE)

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Scene 33

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Of old lady's fingers holding lid of music box — in the picture the two dancers are seen exactly as they are now moving before the guests (DISSOLVE)

Scene 34

Interior Music Box CLOSE-UP

Of machinery in motion — suddenly it stops — is shaken slightly and begins to move again — it suddenly stops once more — is shaken vigorously — but refuses to move (DISSOLVE)

Scene 35

Interior Miniature CLOSE-UP

Of old lady's fingers holding lid of music box — in the miniature the Prince and Princess are just bowing in the final posture of the dance — the old lady's hand slowly replaces the lid on the box

Scene 36

Interior Miniature SEMI CLOSE-UP

Of two old ladies dumbfounded as they stare at music box — then at each other — both startled but one of them places her finger on her lip warning the other to be quiet — both turn toward neighbors raising an applause as though nothing had happened

Scene 44

Interior Miniature SEMI CLOSE-UP

Of ladies and gentlemen exclaiming over dancers as camera PANS round in a circle — in opposite direction to previous two scenes (DISSOLVE)

Scene 45

Interior Miniature SEMI CLOSE-UP

Of two old ladies hurrying off by themselves as camera follows — they suddenly seat themselves in chairs and camera halts — both whispering excitedly over miracle they have discovered — they are unable to comprehend it but one of them warns her companion to be quiet as she places her finger on her lips — camera moves into CLOSE-UP to reveal her finger on her lips (DISSOLVE)

Scene 46

Interior Miniature CLOSE-UP

Of fingers gracefully plucking strings of harp (DISSOLVE)

Scene 47

Interior Miniature MEDIUM-SHOT

Of excited groups of dancers against background of double doors — suddenly bear music and excitement subsides — fans cease fluttering as they begin to take partners and resume the minuet — as the dance gains momentum and the figures move in rhythmic order the camera begins to truck back

box and replaces the lid — she fails to notice anything in the miniature — camera trucks back into LONG-SHOT as they bow to dancers — then hastily turn toward doors in background — line of dancers bowing low as they go — they again pause and bow to guests before leaving — then whirl through doors and vanish as suddenly as they came — doors close slowly of themselves and camera RAPIDLY trucks up to reveal the handle as it "clicks" perceptibly

Scene 40

Interior Miniature CLOSE UP
Of face of grandfather clock which reads exactly — 12

Scene 41

Interior Miniature LONG-SHOT
Dancers in attitude of bow — then suddenly break up line and whirl about in groups — ladies flocking together — all exclaiming over beauty of room they have just seen (DISSOLVE)

Scene 42

Interior Miniature CLOSE UP
Of ladies' fans fluttering as camera PANS rapidly to [illegible] (DISSOLVE)

Scene 43

Interior Miniature SEMI CLOSE UP
Of ladies all agog as camera PANS rapidly to [illegible] (DISSOLVE)

Scene 51

Interior Attic Room CLOSE-UP

Of girl's fingers holding lid of music box — in the miniature the scene has changed showing the Prince and Princess dancing the minuet — suddenly the figures stop short

Scene 52

Interior Music Box CLOSE-UP

Of machinery stock still — suddenly it begins to move — then suddenly stops again — is shaken but refuses to move — is shaken again vigorously but refuses to move

Scene 53

Interior Attic Room CLOSE-UP

Of girl's fingers holding lid of music box — in the miniature the scene has suddenly changed again to the original still — girl's hand slowly replaces the lid on the box — as she does so camera trucks back slowly into SEMI CLOSE-UP to show girl staring perplexed at what she has seen — she picks up box and examines it — lifts it to ear — hears nothing — shakes it — listens — hears nothing — perplexed she rises from the floor as camera continues receding into a MEDIUM-SHOT — she whirls about, again lifts lid and stares at it — slowly replacing the lid she realizes that the spell is broken — sadly she stares up at clock which is behind camera — then fearing to stay longer she hurries to trunk and begins to replace box — camera again

slowly — gliding over the floor the camera recedes out of the miniature till it reveals its frame — holds a moment as figures continue moving — then recedes slightly to reveal girl's hand holding the lid — suddenly the figures cease their motions and become fixed in the same position in which they began — girl's hand slowly replaces the lid on the box — camera trucks back slowly into SEMI CLOSE-UP to reveal girl dumbfounded as she stares at box on trunk — is unable to comprehend what she has seen and appears *frightened* — rubs her eyes — then turns and stares terrified at clock

Scene 49

Interior Attic Room CLOSE UP

Of face of grandfather clock covered in cobwebs — hands point to exactly twelve — camera drops down rapidly to show pendulum stuck still

Scene 49

Interior Attic Room SEMI CLOSE UP

Girl terrified as she stares at clock — then turns back and stares at room but before her — camera again moves into CLOSE-UP to show her hand as she examines it — she again turns it over and slowly removes the key (DISSOLVE)

Scene 50

Interior Main Bar CLOSE UP

Of mantelpiece in bedroom

Scene 51

Interior Attic Room CLOSE-UP

Of girl's fingers holding lid of music box — in the miniature the scene has changed showing the Prince and Princess dancing the minuet — suddenly the figures stop short

Scene 52

Interior Music Box CLOSE-UP

Of machinery stock still — suddenly it begins to move — then suddenly stops again — is shaken but refuses to move — is shaken again vigorously but refuses to move

Scene 53

Interior Attic Room CLOSE-UP

Of girl's fingers holding lid of music box — in the miniature the scene has suddenly changed again to the original still — girl's hand slowly replaces the lid on the box — as she does so camera trucks back slowly into SEMI CLOSE-UP to show girl staring perplexed at what she has seen — she picks up box and examines it — lifts it to ear — hears nothing — shakes it — listens — hears nothing — perplexed she rises from the floor as camera continues receding into a MEDIUM-SHOT — she whirls about, again lifts lid and stares at it — slowly replacing the lid she realizes that the spell is broken — sadly she stares up at clock which is behind camera — then fearing to stay longer she hurries to trunk and begins to replace box — camera again

moves into CLOSE-UP toward trunk — sits down and peers in as her hand slowly places the box in the corner — then taking the lace, girl's hand rapidly rewinds it loosely around box completely covering it — then hand disappears to return with fan which it spreads carefully on floor of trunk (DISSOLVE)

Scene 14

Interior Trunk CLOSE-UP

Of girl's hands carefully smoothing folded costume in trunk — then disappears and returns to place wig and slippers on top — camera tracks back slowly as her hand fumbles with keys and she closes the lid — camera halts as her fingers fumble with keys when she has found the right key, camera follows her hand as she slowly inserts it in lock — then locks it camera tracks back into FULL CLOSE UP of girl in plain dress bending over trunk — she stares at it coldly — then with handkerchief she slowly wipes tears from cheek — camera continues receding till it reveals the chest and girl rises slowly from the floor — she stares about the room — wipes eyes — then walks half unconsciously — stopping by the chest she leaves — leaving the room, she quickly unlocks it with key and unconsciously stops out, pausing once as if about to turn back — then decides against it — then FADES out as camera tracks forward — a great key is left [illegible]

Scene 55

Exterior Attic CLOSE-UP

Of attic window dripping water — camera trucks back slowly to reveal gabled roof, the edges of which are dripping water like falling tears after rain (IRIS OUT SLOWLY)

THE END